

VOCAL SCORE.

THE
PIRATES
OF
PENZANCE

OR,
THE SLAVE OF DUTY.

BY
W. S. GILBERT

AND
ARTHUR SULLIVAN.

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\$3.50.

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P5

THE PIRATES OF PENZANCE

Or THE SLAVE OF DUTY

Dramatis Personæ

MAJOR-GENERAL STANLEY.

THE PIRATE KING.

SAMUEL (*his Lieutenant*).

JAMES (*a Pirate*).

FREDERIC (*the Pirate Apprentice*).

SERGEANT OF POLICE.

MABEL

EDITH

KATE

ISABEL

(*General Stanley's Daughters*).

RUTH (*a Pirate Maid of all Work*).

Chorus of Pirates, Police, and General Stanley's Daughters.

ACT I ... A ROCKY SEASHORE ON THE COAST OF CORNWALL.

ACT II ... A RUINED CHAPEL BY MOONLIGHT.

THE PIRATES OF PENZANCE

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THE PIRATES OF PENZANCE.

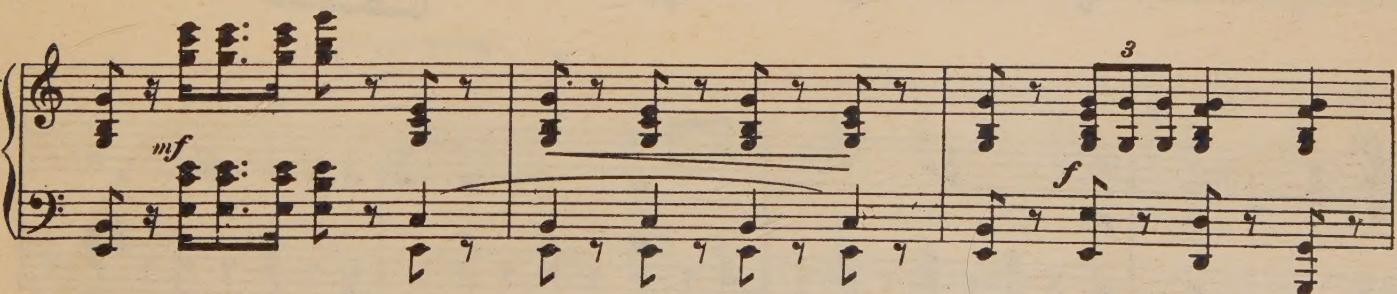
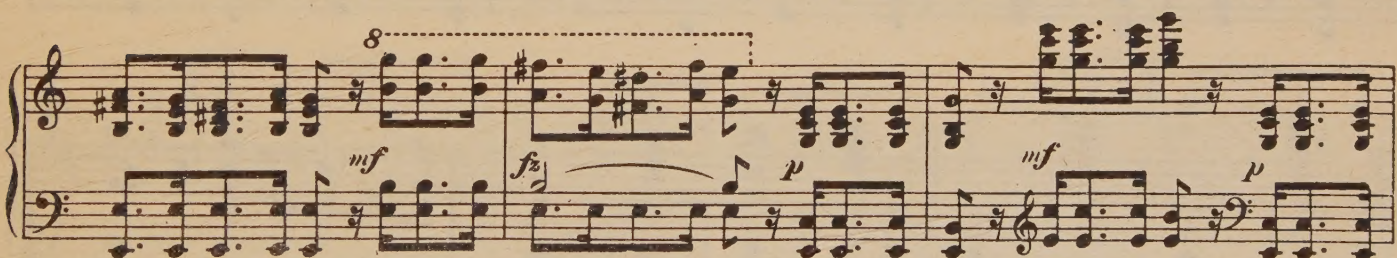
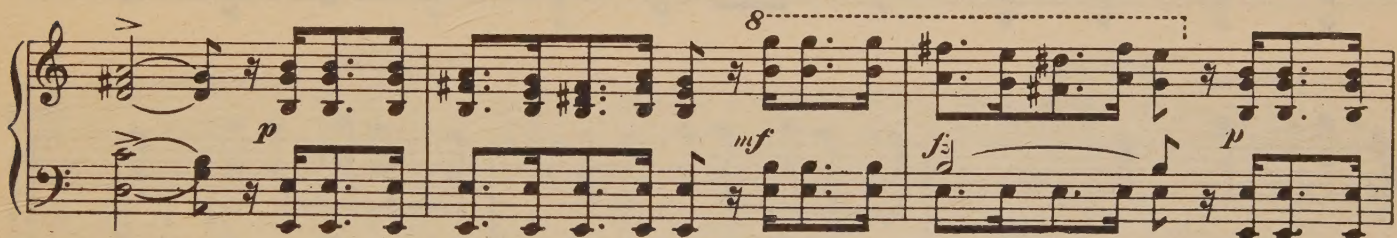
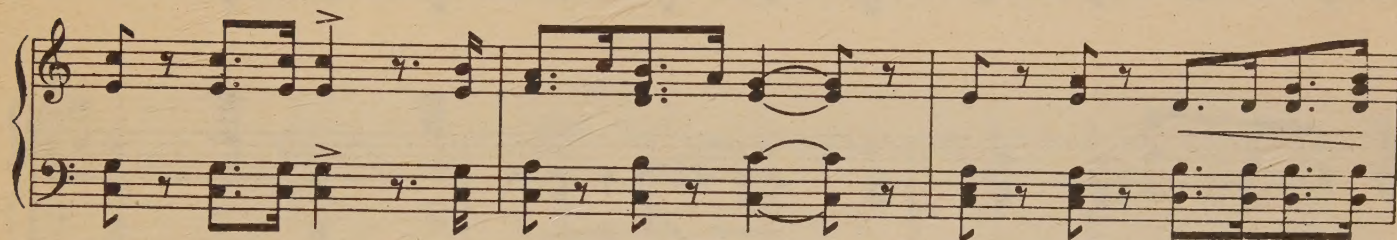
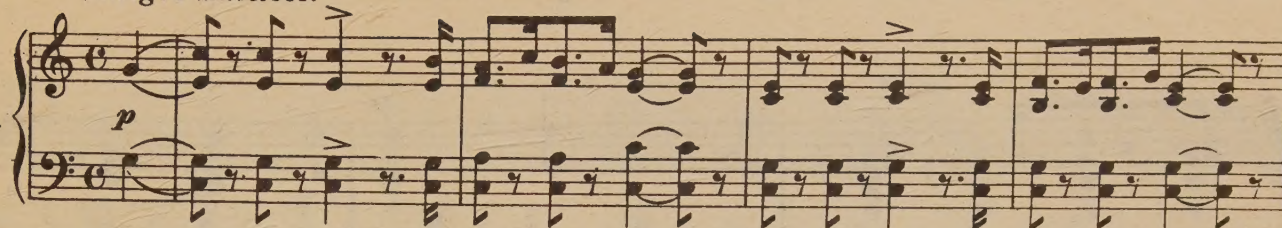
Written by
W. S. GILBERT.

Composed by
ARTHUR SULLIVAN.

OVERTURE.

Allegro maestoso.

PIANO.



This page contains six systems of musical notation for piano. Each system consists of a treble staff and a bass staff. The notation includes various musical notes, rests, and dynamic markings. The first system begins with a treble staff containing a half note, a quarter note, and a half note, followed by a bass staff with a half note, a quarter note, and a half note. The second system continues with similar notation. The third system features a treble staff with a half note, a quarter note, and a half note, followed by a bass staff with a half note, a quarter note, and a half note. The fourth system includes a treble staff with a half note, a quarter note, and a half note, followed by a bass staff with a half note, a quarter note, and a half note. The fifth system features a treble staff with a half note, a quarter note, and a half note, followed by a bass staff with a half note, a quarter note, and a half note. The sixth system includes a treble staff with a half note, a quarter note, and a half note, followed by a bass staff with a half note, a quarter note, and a half note. The page is numbered 2 in the top left corner.

mf

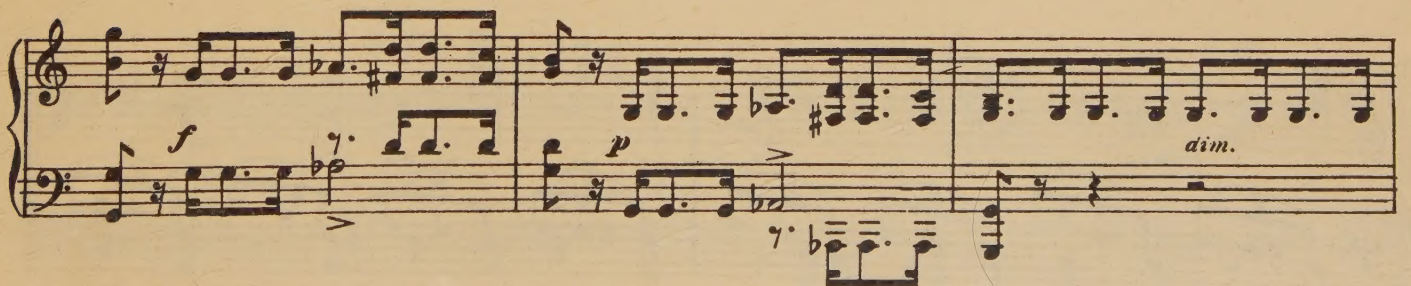
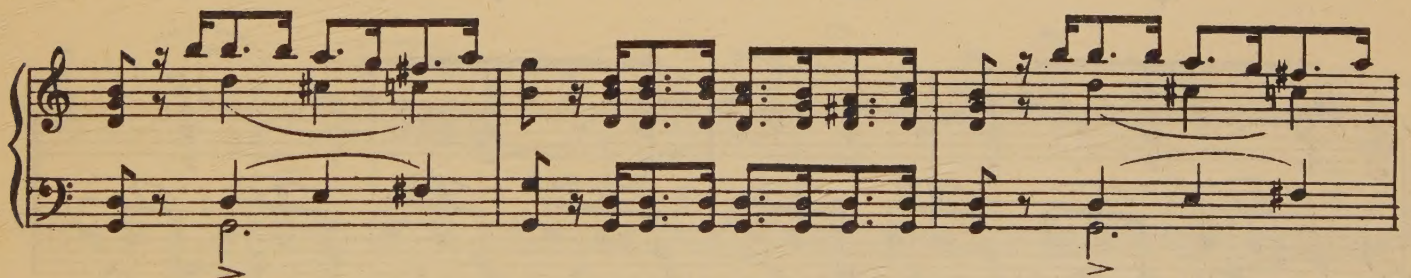
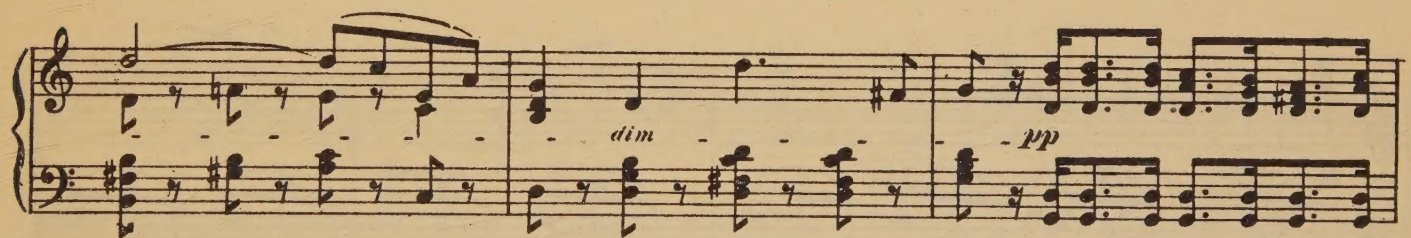
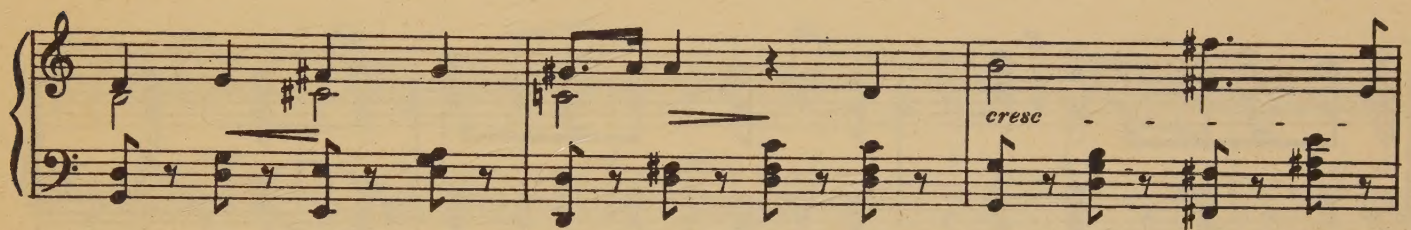
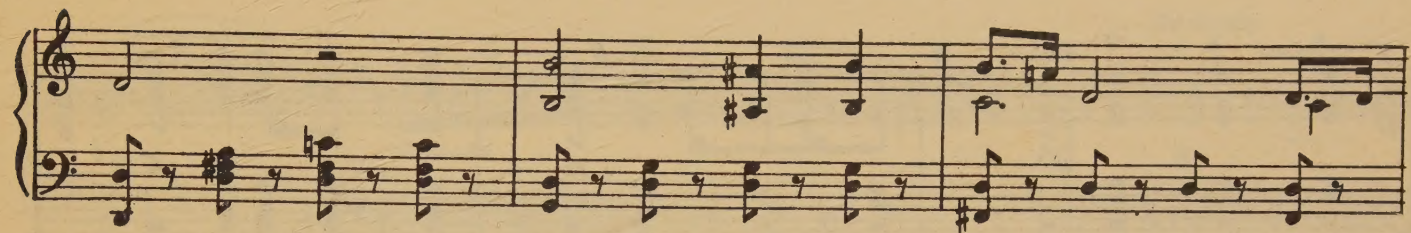
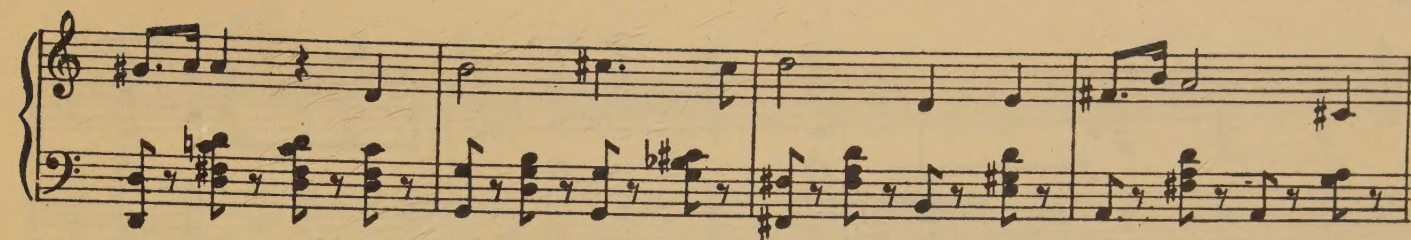
p

f

p

p

p



This page of musical notation consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Features a treble staff with eighth notes and a bass staff with a melodic line. Dynamics include *f*, *ff*, and *fz*. There are also eighth-note rests and a fermata.
- System 2:** Continues the melodic development in both staves. Dynamics include *fz*. There are eighth-note rests and a fermata.
- System 3:** Features a treble staff with eighth notes and a bass staff with a melodic line. Dynamics include *fz*. There are eighth-note rests and a fermata.
- System 4:** Features a treble staff with eighth notes and a bass staff with a melodic line. Dynamics include *p*. There are eighth-note rests and a fermata.
- System 5:** Features a treble staff with eighth notes and a bass staff with a melodic line. Dynamics include *p*. There are eighth-note rests and a fermata.
- System 6:** Features a treble staff with eighth notes and a bass staff with a melodic line. Dynamics include *cres*, *cen*, and *do*. There are eighth-note rests and a fermata.

First system of musical notation. The treble and bass staves contain complex rhythmic patterns. The bass staff includes the markings *p* and *rallentando*.

Second system of musical notation. The treble staff features a *Cadenza* section marked *rall.* followed by a section marked *Andante.* The bass staff includes the marking *p*.

Third system of musical notation. The treble and bass staves continue the musical composition with various chordal and melodic textures.

Fourth system of musical notation. The treble and bass staves show further development of the musical themes. The bass staff includes the marking *Ped.* and an asterisk ***.

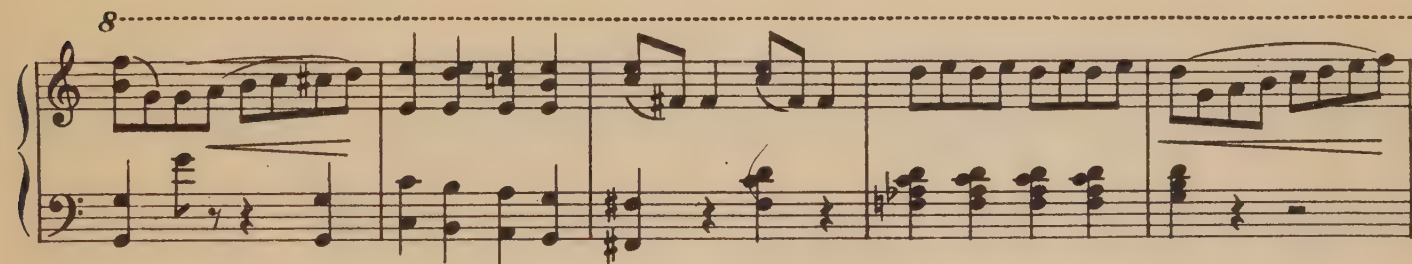
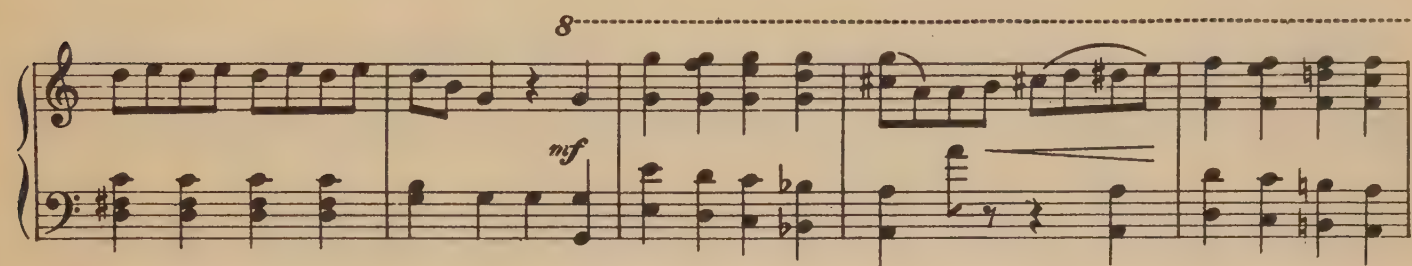
Fifth system of musical notation. The treble and bass staves continue the piece. The bass staff includes the marking *rit.*

Sixth system of musical notation. The treble and bass staves conclude the page. The bass staff includes the markings *dim*, *ritardando.*, and *pp*.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment with chords and single notes. The score is divided into four measures by vertical bar lines. The first measure has a treble staff with a quarter note, a half note, and a quarter rest, followed by a half note. The bass staff has a quarter note, a half note, and a quarter rest, followed by a half note. The second measure has a treble staff with a quarter note, a half note, and a quarter rest, followed by a half note. The bass staff has a quarter note, a half note, and a quarter rest, followed by a half note. The third measure has a treble staff with a quarter note, a half note, and a quarter rest, followed by a half note. The bass staff has a quarter note, a half note, and a quarter rest, followed by a half note. The fourth measure has a treble staff with a quarter note, a half note, and a quarter rest, followed by a half note. The bass staff has a quarter note, a half note, and a quarter rest, followed by a half note.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The first system shows a melodic line in the treble and a harmonic accompaniment in the bass. The second system continues the melodic development. The third system introduces a piano (*p*) dynamic and features a melodic line in the treble with a harmonic accompaniment in the bass. The fourth system continues the melodic development. The fifth system features a melodic line in the treble with a harmonic accompaniment in the bass. The sixth system concludes the page with a melodic line in the treble and a harmonic accompaniment in the bass, marked *p leggiero.*



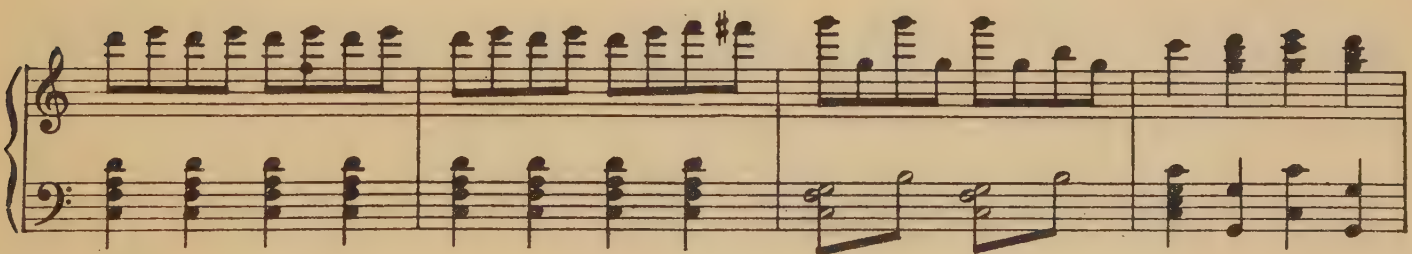
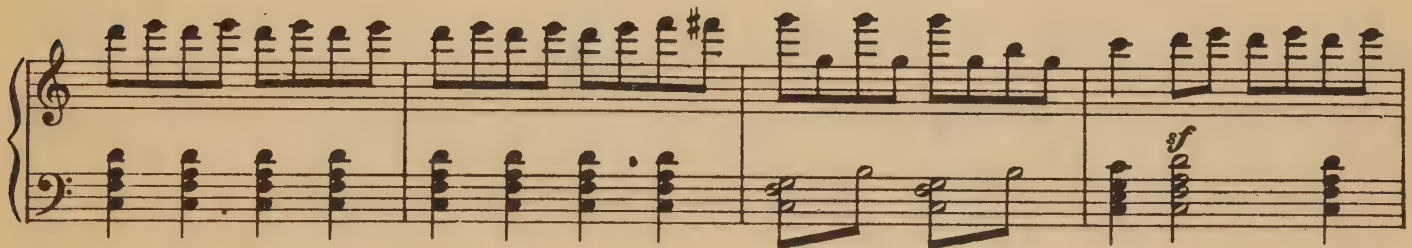
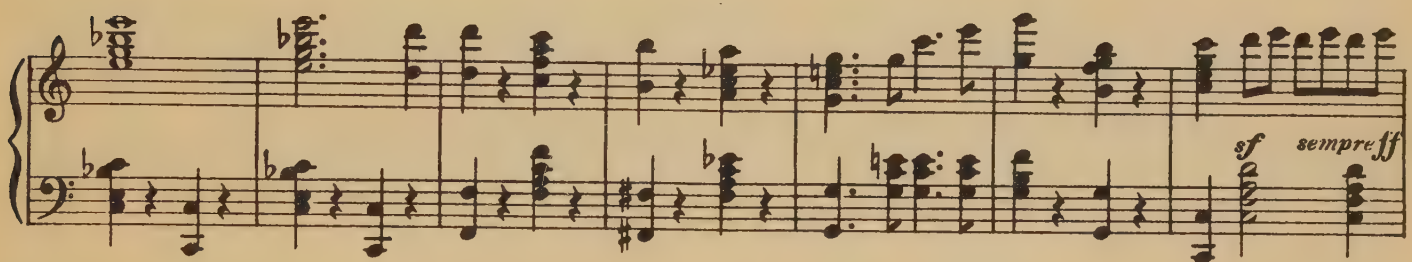
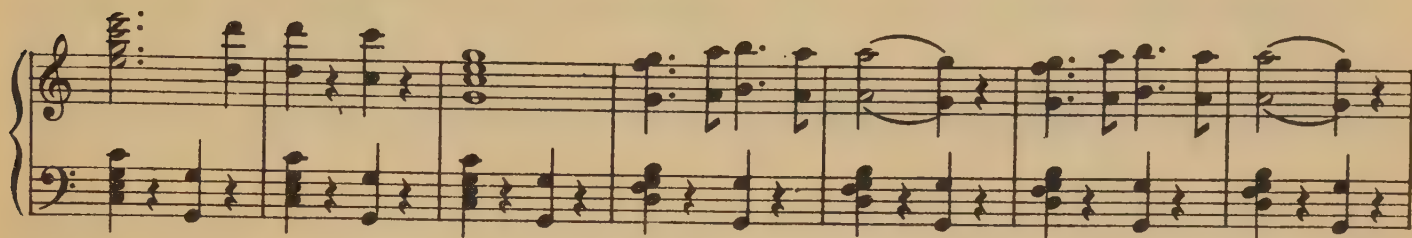
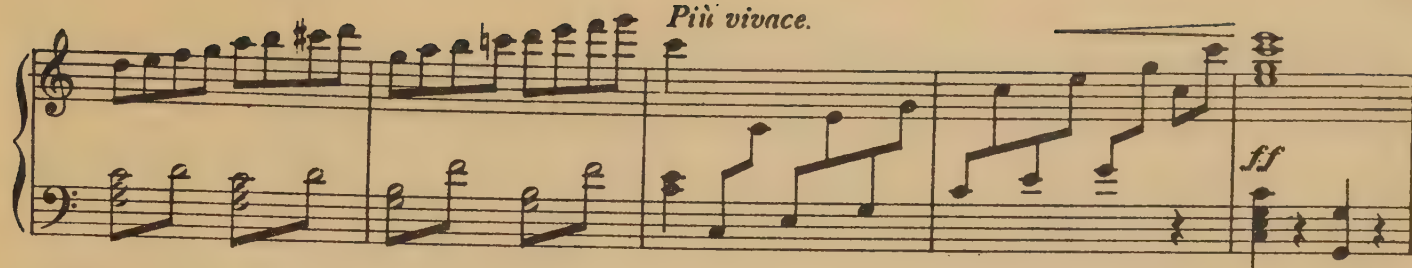


p

f

da qui stringendo il tempo.

ff

Piu vivace.

Fin.

*

Nº 1.

OPENING CHORUS OF PIRATES, & SOLO. (Samuel.)

Moderato maestoso.

PIANO.

p *cres* - *cen* - *do* - *ff*

The piano introduction consists of two systems of music. The first system is in 6/8 time, with a key signature of two flats (B-flat and E-flat). It begins with a piano (*p*) dynamic, followed by a crescendo (*cres*) leading to a fortissimo (*ff*) dynamic. The melody is in the right hand, and the bass line is in the left hand. The second system continues the melody and bass line, with a piano (*p*) dynamic marking at the end.

The piano introduction continues with a melody in the right hand and a bass line in the left hand. The dynamics are *p* and *cres*.

A

CHORUS. TENORS.

The vocal staves for Tenors and Basses. The Tenors' part is in the upper staff, and the Basses' part is in the lower staff. Both parts are in 6/8 time, with a key signature of two flats. The dynamics are *f* and *cres*.

Pour, oh

BASSES.

Pour, oh

A

The piano accompaniment for the chorus. It consists of two systems of music. The first system is in 6/8 time, with a key signature of two flats. It begins with a piano (*p*) dynamic, followed by a fortissimo (*f*) dynamic. The melody is in the right hand, and the bass line is in the left hand. The second system continues the melody and bass line, with a fortissimo (*f*) dynamic marking at the end.

- *cen* - *do*

pour the pi - rate sher - ry, Fill, oh fill the pi - rate glass! _____

pour the pi - rate sher - ry, Fill, oh fill the pi - rate glass! _____

— And, to make us more than mer - ry, Let the

— And, to make us more than mer - ry, Let the

pi - rate bum - per pass! _____

pi - rate bum - per pass! _____

B **SAMUEL.**

For to-day our Pi - rate 'Pren - tice Ri - ses from in - den - ture freed;

Strong his arm, and keen his scent— is— He's a Pi - rate now in - deed!

CHORUS.

Here's good luck— to Fred - 'ric's ven - tures! Fred - 'ric's out of his in - den - tures.

Here's good luck— to Fred - 'ric's ven - tures! Fred - 'ric's out of his in - den - tures.

SAM.

Two - and - twen - ty now he's ris - ing.

And a - lone he's fit to fly, Which we're bent on sig - na - liz - ing

CHORUS.

With un - u - sual re - vel - ry. Here's good luck — to Fred - 'ric's ven - tures!

Here's good luck — to Fred - 'ric's ven - tures!

Fred-'ric's out of his in-den-tures. Pour, oh pour the pi-rate sher-ry, Fill, oh

Fred-'ric's out of his in-den-tures. Pour, oh pour the pi-rate sher-ry, Fill, oh

SAMUEL with 1st Bass.

fill the pi-rate glass! And, to make us more than mer-ry, Let the

fill the pi-rate glass! And, to make us more than mer-ry, Let the

pi-rate bum-per pass!

pi-rate bum-per pass!

Nº 2.

SONG.-(Ruth.)

Allegro pesante.

RUTH.

PIANO.

1. When
2. I
3. I

Fred - 'ric was a — lit - tle lad He — proved so brave and dar - ing, His
was a stu - pid nur - sry - maid, On — break - ers al - ways steer - ing, And I
soon found out, be - yond all doubt, The scope of this dis - as - ter, But I

fa - ther thought he'd — 'pren - tice him To some ca - reer sea - far - ing. I —
did not catch the — word a - right, Through be - ing hard of hear - ing, Mis -
hadn't the face to re - turn to my place, And break it to my mas - ter. A —

was, a - las! his nur - sry-maid, And so it fell to *my* lot To take and bind the
 - tak - ing my in - structions, which With - in my brain did gy - rate, I took and bound this
 nur - sry-maid is not a - fraid Of what you peo - ple call work, So I made up my mind to

pro-mis-ing boy Ap - pren - tice to a *pi - lot*; A life not bad for a har - dy lad, Though
 pro-mis-ing boy Ap - pren - tice to a *Pf - rate!* A sad mis-take it was to make, And
 go as a kind Of pi - ra - ti - cal maid-of - all-work. And that is how you find me now, A -

sure - ly not a high lot, Though I'm a nurse, you might do worse, Than make your boy a
 doom him to a vile lot, I bound him to a Pi - rate-you! - In - stead of to a
 mem - ber of your shy lot, Which you wouldn't have found, had he been bound Ap - pren - tice to a

pi - lot!
 pi - lot!
 pi - lot!

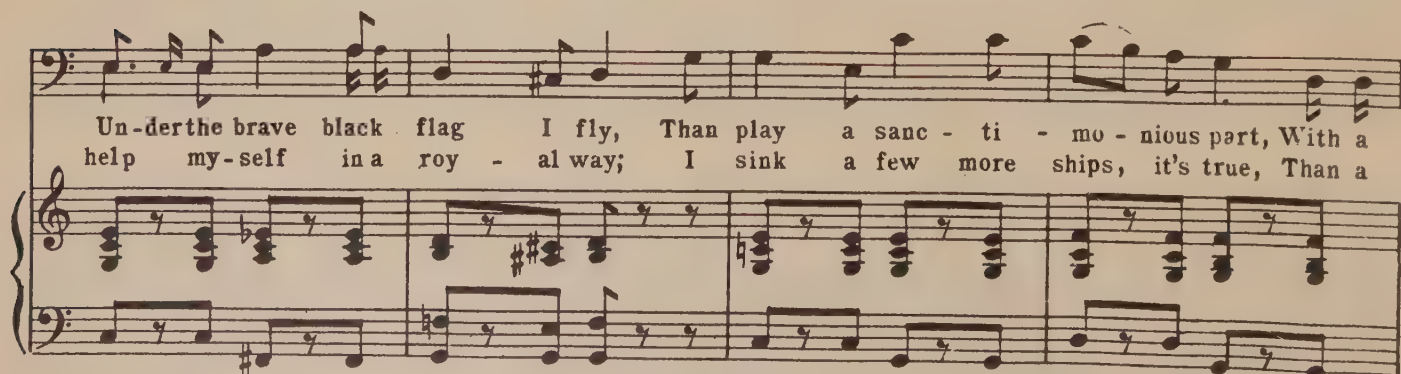
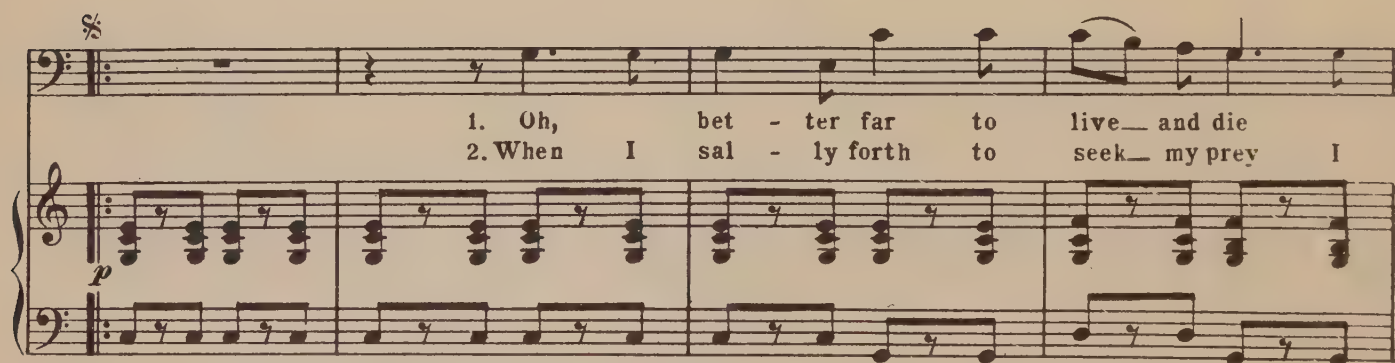
After 3rd verse

Nº 3.

SONG—(Pirate King and Chorus.)

Allegro moderato.

PIANO.



A

pi - rate head and a pir - ate heart.
well - bred mon - arch ought to do!

A - But

-way to the cheat - ing world go you,
ma - ny a king on a first - class throne.

Where pi - rates all are
If he wants to call his

well - to - do, But I'll be true to the song I sing, And live and die a
crown his own, Must man - age some - how to get through More dir - ty work than

cresc. *rall.*

B *a tempo.*

Pi - rate King, For I am a Pi - rate King!

B

And it is, it is a glo - rious thing To be a Pi - rate

King! — For I am a Pi - rate King! —

CHORUS.

You are! Hur - rah for our Pi - rate

f

And it is, it is a glo - riou thing To be a Pi - rate King!

King! — It is! Hur -

p *f*

(Pause 2nd. Verse only.)

Hur - rah for the Pi - - rate King! —

- rah for our Pi - rate King Hur - rah for our Pi - rate King! —

f

§

No. 4. **RECITATIVE & DUET.**—(Ruth & Frederic.)

Allegro vivace. **FREDERIC.**

FREDERIC. Oh, false one, you have de - ceiv'd me!

PIANO. *ff* *mf*

RUTH. I have de-ceiv'd you? **FRED.** Yes! de - ceiv'd me! **A** *a tempo* You

p a tempo

RUTH. told me you were fair as gold! And, mas - ter, am I not so? **FRED.** And

RUTH. now I see you're plain and old! I'm sure I'm not a jot so. **FRED.** Up -

RUTH.

- on my in - no - cence you play, I'm not the one to

FRED.

RUTH.

plot so. Your face is lined, your hair is grey. It's

B
FRED.

grad - u - al - ly got so. Faith - less wo - man

RUTH.

to de-ceive me, I who trust - ed so! Mas - ter, mas - ter,

FRED.

RUTH.

do not leave me, Hear me, ere you go! Faith - less wo - man! Mas - ter,

mas-ter, mas - ter, mas-ter, do not leave me, do not leave me, Hear me

FRED.

Faith-less wo-man, faith-less wo-man to de - ceive me, I who

p *cresc.* *f*

ere — you go! Mas-ter, mas-ter, do not leave me, Hear me ere —

p *cresc.* *f*

trust - ed — so! Faith-less wo-man to de - ceive me, I who trust - -

f *p* *cresc.* *f*

— you go!

- - - ed so!

ff

Andante. RUTH.

My love without re-flect - ing, Oh, do not be re-ject - ing! Take a mai - den

p

ten - der - her af - fec - tion raw and green, — At ve - ry high - est ra - ting, Has

p

been ac - cu - mu - la - ting Sum - mers se - ven - teen — sum - mers se - ven -

p

E
RUTH.
- teen. — Don't, be - lov - ed mas - ter, Crush me with dis - as - ter;

FRED.
Yes, your form - er mas - ter Saves you from dis - as - ter;

E
p

What is such a dower to the dower I have here?— My love un - a -

Your love would be un-com-for-ta - bly fer - vid, it is clear, —

- ba - ting Has been ac-cu - mu - la - ting For-ty-sev-en year,—

If, as you are stating It's been ac-cu-mu-la-ting For-ty-se - ven

Allegro vivace.

for - ty-se - ven year!

rall.

year! Faith-less wo-man to de - ceive me, I who trust - ed —

Allegro vivace.

p *cre* *scen* *do* *f*

cresc. *f*

Mas-ter, mas-ter, do not leave me, Hear me, ere you

cresc. *f*

so! Faith-less wo-man to de - ceive me, I who trust - - - ed

p *cre* *scen* *do* *f*

gol

RECIT. FRED.

sol

What shall I do? Be -

ff

- fore these gen-tle mai-dens I dare not show in this a-larm-ing cos - tume! No,

f

no, I must re-main in close con - ceal-ment Un - til I can ap-pear in de-cent cloth-ing.

No 5.

CHORUS OF GIRLS.

Allegro grazioso.

PIANO.

*p**leggiere.**gva...*

2nd time

gva...

cre -

scen -

2nd time

1 2 A

A

mf stacc.

Climb-ing o - ver rock-y moun-tain,

Skip-ping riv - u - let and fountain, Pass-ing where the wil - lows qui - - - ver,

Passing where the wil - lows qui-ver By the ev - er - roll-ing ri-ver, Swol-len with the

summer rain, the sum - mer rain; Thread-ing long - and leaf-y ma-zes

Dot-ted with un - num-bered dai-sies, Dot-ted, dot-ted with un - num-bered dai - -

- sies; Scal-ing rough and rug-ged pass-es, Climb the har - dy - lit - tle las-sies,

Till the bright sea - shore they gain; Scal - ing rough and

cre - scen - - do.

rug-ged pass-es, Climb the har-dy- lit-tle las-sies, Till the bright sea - -

cre - scen - - do.

D

- shore they gain!

f *p*

E

f *p*

EDITH.

Let us gai - - ly tread the mea - sure, Make the most of

fleet - ing lei - sure; Hail it as a true al - ly,

CHORUS.

Though it per - ish - - and - bye. Hail it as a true al -

EDITH.

- ly, - Though it per - ish bye - and - bye. Ev - 'ry - mo - ment

brings a - - trea - sure Of its own - - es - - pe - - cial -

plea - sure, Though the mo - ments quick - - ly die, Greet them

gai - ly - as they fly, Greet them gai - - ly as they

fly.

CHORUS.

Though the moments quickly die, Greet them gai-ly as they fly.

SOLO. KATE. H

Far a - way from toil and care,

Rev - el - ling in fresh sea air, Here we live - and -

reign a - lone In a world - that's all our own.

Here, in - this our rock - - - y den Far a - way from

mor - - tal men, We'll be Queens, and make de - - crees, — They may

hon - our — them who please. *K* CHORUS.
We'll be Queens, and make de - - crees, They may

hon - our them who please

L *ff* TUTTI.
Let us gai - - ly tread the —

meas - ure, Make the most of fleet - ing — lei - sure,

Hail it as a true ally, Though it per - ish - bye - and -

- bye, Hail it as a true ally, Though it per - ish -

bye - and - bye. Let us gai - ly - tread the measure, Make the most of - fleeting leisure, Hail it as a

true ally, a true ally.

ff

Ped. * *Ped.* *

No 6.

RECITATIVE.-(Edith, Kate, Frederic & Chorus of Girls)

Allegro.

VOICE. RECIT. FRED. CHO. of GIRLS. FRED.

Stop, ladies, pray! A man! { I had intended Not to intrude myself }
upon your notice In this effective }

PIANO. *ff* *f*

A tempo moderato
EDITH

but a-larm-ing costume, { But under these peculiar circumstances, It is my } will not be unwitness'd! But
{ bounden duty to inform you That your proceedings }

FRED. CHO. of GIRLS. RECIT. FRED. *a tempo*

who are you, sir? Speak! I am a Pir-ate! A Pir-ate! Horror! Ladies, do not shun me! This

p *f*

A Andante moderato

eve-ning I re-nounce my vile pro - fes - sion; And, to that end, O pure and peer-less

mai - dens! Oh, blushing buds of e-ver-bloom-ing beau-ty! I, sore at heart,

EDITH. KATE.
I, sore at heart, im - plore your kind as - sist-ance. How pi - ti-ful his tale! How

CHO. of GIRLS.
rare his beau-ty! How pi - ti-ful his tale! How rare his beau - ty!

N^o 7.

SONG.— (Frederic & Chorus of Girls.)

Andante.

FREDERIC.

Oh, is there not one

PIANO.

p *ff* *p*

mai-den breast Which does not feel the mor-al beau - ty Of mak - ing worldly

in-te-rest Sub-or-din-ate to sense of du - ty? Who would not give up willingly All

B

ma - tri-mo - nial am - bi - tion, To res - cue such an one as I From

his un - for - tu - nate po - si - tion! From his _____ po - si - tion, To

rall.

rall.

allegro

res - cue such an one as I From his _____ un - for - tu - nate po - si - -

pp dolce *cresc.* *dim.*

CHORUS of GIRLS.

- tion! A - las, there's not one mai - den breast Which seems to feel the mor - al

p

beau - ty Of mak - ing world - ly in - ter - est Sub - or - din - ate to sense of

du - - - ty! Oh,

FRED.

ff *p*

is there not one mai-den here Whose home-ly face and bad com - plex - ion Have

caused all hope to dis-ap-pear Of e-ver win-ning man's af - fec - tion? To

such an one, If such there be, I swear by Heaven's arch a - bove you, If

you will cast your eyes on me— How - e-ver plain you be— I'll love you! How -

- e - ver plain you be, If you will cast your eyes on me— How -

rall. *E a tempo* *E a tempo* *pp dolce*

CHORUS
OF GIRLS.

- e-ver plain you be-I'll love you, I'll love — you, I'll love, — I'll love you! A -

ff *or* *crsc.* *f* *dim.*

- las! there's not one mai - den here Whose home - ly face and bad com - plex - ion Have

p

caus'd all hope to dis - ap - pear Of e - ver win - ning man's af - fec - - tion! Not

dim. *F*

CHORUS. FRED. CHORUS MABEL. CHORUS.

one? No, no - not one! Not one? No, no! Yes, one! 'Tis

MABEL. *rall.*

Ma - bel! Yes, 'tis Ma - - - - - bell!

rall.

Moderato.

Oh, sis-ters, deaf to pi-ty's name, For shame! It's true that he has gone a -

p

- stray, But pray Is that a rea-son good and true Why you Should

G CHORUS.
all be deaf to pi-ty's name? The question is, had he not been A thing of beauty, Would she be sway'd by

G *fz*

MABEL.
quite as keen A sense of du-ty? For shame! for shame! for shame!

fz

Allarco.

Nº 8.

SONG.—(Mable & Chorus of Girls)

Tempo di Valse.

MABEL.

VOICE. *p*

Poor wan - d'ring one! _____ Tho' thou hast sure - ly strayed,

PIANO. *p*

Take heart of grace, Thy steps re - trace, Poor wan - d'ring one! _____ *rall.*

A a tempo

Poor wan - d'ring one! _____ If such poor love as mine

A a tempo

Can help thee find True peace of mind—Why, take it, it _____ is thine!

B CHORUS OF GIRLS.

Take heart, no dan-ger lowers; Take a - ny heart— but ours!

MABEL.

Take heart, fair days will shine; Take a - ny heart— take mine!

p

CHORUS.

Take heart, no dan-ger lowers; Take a - ny heart— but ours!

MABEL.

Take heart, fair days will shine; Take a - ny heart— take mine! Ah!

p

Ah! Ah! Ah!

cre - scen - do

D a tempo

Poor wan - d'ring one! ———— Tho' thou hast sure - ly stray'd,

p a tempo

Take heart of grace, Thy steps re - trace, Poor ———— wan - d'ring

E a tempo

one! Ah, ah! ———— Ah, ah, ah!

CHORUS.

p Poor wan - d'ring one! Poor wan - d'ring

E

p a tempo

Ah, ah! ———— Ah, ah, ah! Fair days will shine, Take

one! Take heart, Take

8

heart!

heart!

pp

This system contains three staves. The top staff is a vocal line with a treble clef and a key signature of two flats, featuring a series of eighth notes. The middle staff is a vocal line with a treble clef and a key signature of two flats, featuring a series of eighth notes. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of two flats, featuring a series of eighth notes. The system includes dynamic markings *pp* and *pp*.

F

F

This system contains three staves. The top staff is a vocal line with a treble clef and a key signature of two flats, featuring a series of eighth notes. The middle staff is a vocal line with a treble clef and a key signature of two flats, featuring a series of eighth notes. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of two flats, featuring a series of eighth notes. The system includes dynamic markings *F* and *F*.

Take _____ minel Take _____ heart _____

CHORUS.

Take a - ny heart— but ours!

p *pp*

This system contains three staves. The top staff is a vocal line with a treble clef and a key signature of two flats, featuring a series of eighth notes. The middle staff is a vocal line with a treble clef and a key signature of two flats, featuring a series of eighth notes. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of two flats, featuring a series of eighth notes. The system includes dynamic markings *p* and *pp*.

Take heart! Take

This system contains three staves. The top staff is a vocal line with a treble clef and a key signature of two flats, featuring a series of eighth notes. The middle staff is a vocal line with a treble clef and a key signature of two flats, featuring a series of eighth notes. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of two flats, featuring a series of eighth notes. The system includes dynamic markings *p* and *pp*.

G a tempo

heart! Take mine! Take heart!

G *f a tempo*

no dan - ger lowers; Take a - ny heart— but ours.

MABEL.

Ah! ah! Ah!

Take heart, take heart, Take a - ny heart— but

cadenza ad lib.

Take heart.

ours, Take heart.

ff

Nº 9.

Edith, Kate & Chorus of Girls.

Allegretto. VOICE. EDITH.

What ought we to do, Gen - tle sis - ters, say? Pro -

PIANO. *p* *staccato*

- pri - e - ty, we know, Says we ought to stay; While sym - pa - thy ex - claims,

"Free them from your te - ther - Play at o - ther games -

KATE.

Leave them here to - ge - ther." Her case may a - ny day, Be

sempre staccato

yours, my dear, or mine. Let her make her hay While the sun doth shine.

Let us com - pro - mise, (Our hearts are not of lea - ther;) Let us shut our eyes, And

CHORUS. *pp*

talk a - bout the wea - ther. Yes, yes, let's talk a - bout the wea - ther.

pp

Attacca.

No 10.

DUET. — (Mabel & Frederic, & Chorus of Girls.)

Allegro vivace. CHORUS OF GIRLS.

VOICE. How beau-ti-ful-ly

PIANO. *f* *p*

blue the sky, The glass is ris-ing ve-ry high, Con-ti-nue fine I hope it may, And

yet it rain'd but yes-ter-day. To-mor-row it may pour a-gain, (I hear the coun-try

wants some rain,) Yet peo-ple say, I know not why, That we shall have a warm Ju-ly. To-

- mor- row it may pour a - gain, (I hear the coun - try wants some rain,) Yet

peo- ple say, I know not why, That we shall have a warm Ju - ly, To -

MABEL.

dim. Did e - - ver mai - - den

- mor- row it may pour a - gain, (I hear the coun - try wants some rain,) Yet

wake *ppp* From dream — of home - - - ly du - ty,

peo- ple say, I know not why, That we shall have a warm Ju - ly.

To find her day - light break With such — ex - - ceed -

- ing beau-ty? Did e - ver mai - den close Her eyes on wak - ing

B

sad-ness, To dream of such ex - ceed - ing

B

glad-ness! Ah, yes! ah, yes! — this is — ex - ceed - ing

FRED. **C**

C

glad - ness. CHORUS. How beau - ti - ful - ly blue the sky, The glass is ris-ing

f **p**

ve - ry high, Con - ti - nue fine I hope it may, And yet it rain'd but yes - ter - day. To -

-mor-row it may pour a - gain, (I hear the coun-try wants some rain,) Yet peo-ple say, I

know not why, That we shall have a warm Ju - ly. To - mor-row it may pour a - gain, 'I

hear the coun-try wants some rain,) Yet peo-ple say, I know not why, That we shall have a

FRED.
Did e - ver pi - - rate
warm Ju - ly. To - mor-row it may pour a - gain, (I hear the coun-try wants some rain)

roll His soul in guilt dream-ing, And

wake to find that soul With peace and vir-tue beam-ing!

CHORUS.
How beau-ti-ful-ly blue the sky, The glass is ris-ing ve-ry high; Con-

-ti-nue fine I hope it may, And yet it rain'd but yes-ter-day; Con-ti-nue fine I

MABEL. **F**
 Did ev - er mai - den
 FRED.
 Did ev - er pi - rate
 hope it may, And yet it rain'd but yes - ter - day. How beau - ti - ful - ly blue the sky, The

F
p

wake From dream_ of home - - - ly du - ty,
 loathed, For - sake_ his hi - - - deous mis - sion,
 glass is ris - ing ve - ry high, Con - ti - nue fine I hope it may, And yet it rain'd but

To find her day - light break With such_ ex -
 To find him - self_ be - trothed to la - - dy
 yes - ter - day. To - mor - row it may pour a - gain, (I hear the coun - try want's some rain.) Yet

- ceed - - - ing beau - ty! Ah, yes!
 of - - - po - si - tion! Ah, yes!
 peo - ple say, I know not why, That we shall have a warm Ju - ly, Yet peo - ple say, I

cre - scen - do *molto*
p
 Ah, yes, Ah yes!
 Ah, yes, Ah yes!
 know not why, That we shall have a warm Ju - ly, a warm Ju - ly.

f *ff*

N^o 11.

Frederic, & Chorus of Girls & Pirates.

Allegretto.

FREDERIC.

Stay, we must not lose our sen-ses, Men who stick at no of-fen-ces Will a-non be here!

PIANO.

p

Pi - ra - cy their dread-ful trade is, Pray you get you hence, young la-dies, While the coast is clear!

CHORUS OF GIRLS.

No, we must not lose our sen-ses, If they stick at no of-fen-ces. We should not be here!

Pi - ra - cy their dread-ful trade is, Nice com-pan-ions for young la-dies! Let us dis - ap - (Then shriek)

Vivace.

GIRLS.

PIRATES.

GIRLS.

PIRATES.

Too late! Ha, ha! Too late! Ho,

ff

ho, Ha! ha! ha! ha! Ho, ho, ho, ho!

CHORUS

Here's a first-rate op - por - tu - ni - ty To get

mf

mar - ried with im - pu - ni - ty, And in - dulse in the fe

- li - ci - ty Of un - bound - ed do - mes - ti - ci - ty! You shall quick - ly be par -

- son - i - fied, Con - ju - gal - ly ma - tri - mon - i - fied, By a

doc - tor of di - vi - ni - ty, Who is lo - ca - ted in this vi - ci - ni - ty. We have

GIRLS.

^A miss'd our op - por - tu - ni - ty Of es - cap - ing with im - pu - ni - ty; So fare -

p

- well to the fe - li - ci - ty Of our mai - den do - mes - ti - ci - ty! We shall

quick - ly be par - son - i - fied, Con - ju - gal - ly ma - tri - mon - i - fied, By a

doc - tor of di - vi - ni - ty, Who is lo - ca - ted in this vi - ci - ni - ty, *f* By a
PIRATES.
By a

doc - tor of di - vi - ni - ty, Who re - sides in this vi - ci - ni - ty, By a
doc - tor of di - vi - ni - ty, Who re - sides in this vi - ci - ni - ty, By a

doc - tor, a doc - tor, a doc - tor of di - vi - ni - ty, of di - vi - ni - ty.
doc - tor, a doc - tor, a doc - tor of di - vi - ni - ty, of di - vi - ni - ty.

a tempo *f*

Nº 12.

RECITATIVE.— (Mabel, Major-General, Samuel, & Chorus.)

RECIT.

MABEL.

Hold, Monsters! {Ere your pirate caravanserai} wed us all, {Just bear in mind that we are Wards} Proceed, against our will, to {in Chancery, And father is a Major-}

PIANO.

fp

SAMUEL.

p a tempo moderato.

Ge - ne - ral! We'd bet - ter pause, or danger may be - fall; Their

a tempo moderato.

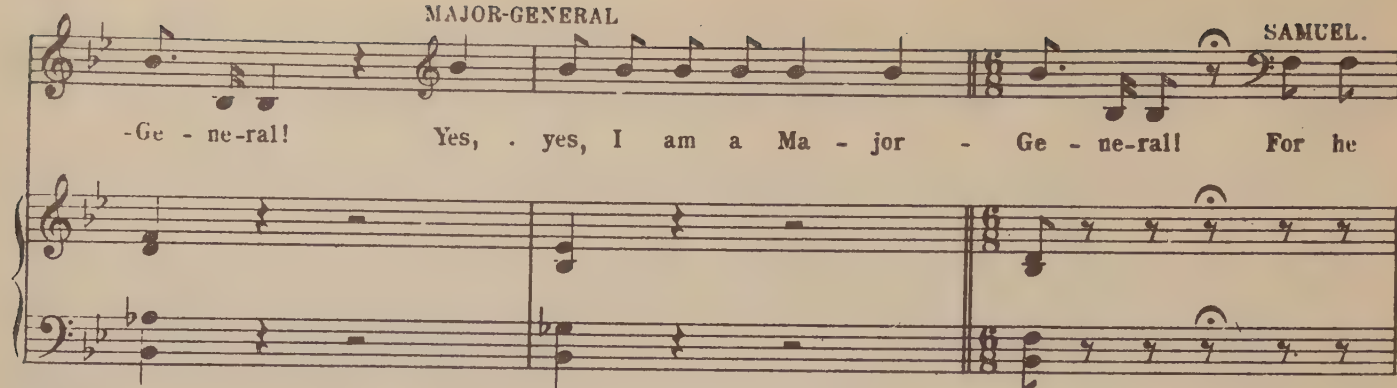
p

GIRLS.

fa - ther is a Ma - jor - Ge - ne - ral! Yes, yes, he is a Ma - jor -

MAJOR-GENERAL

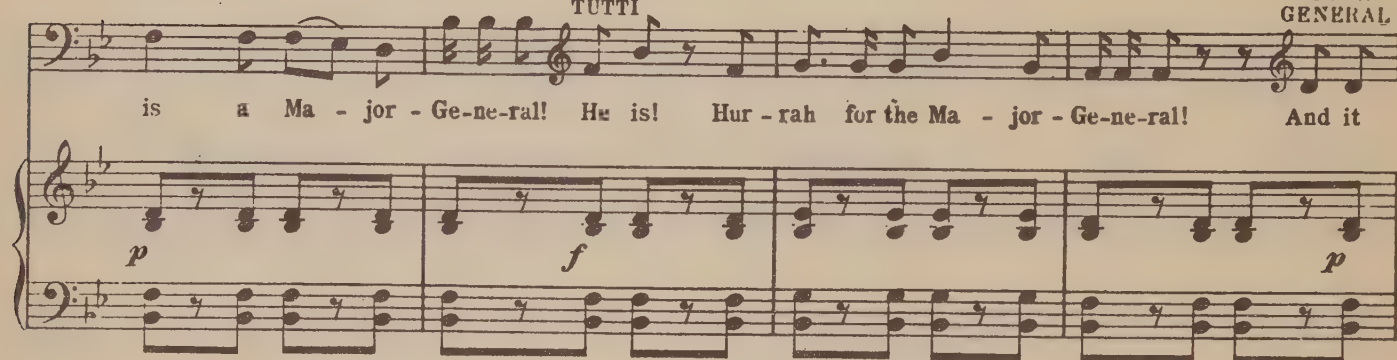
SAMUEL.



-Ge - ne-rall! Yes, . yes, I am a Ma - jor - Ge - ne-rall! For he

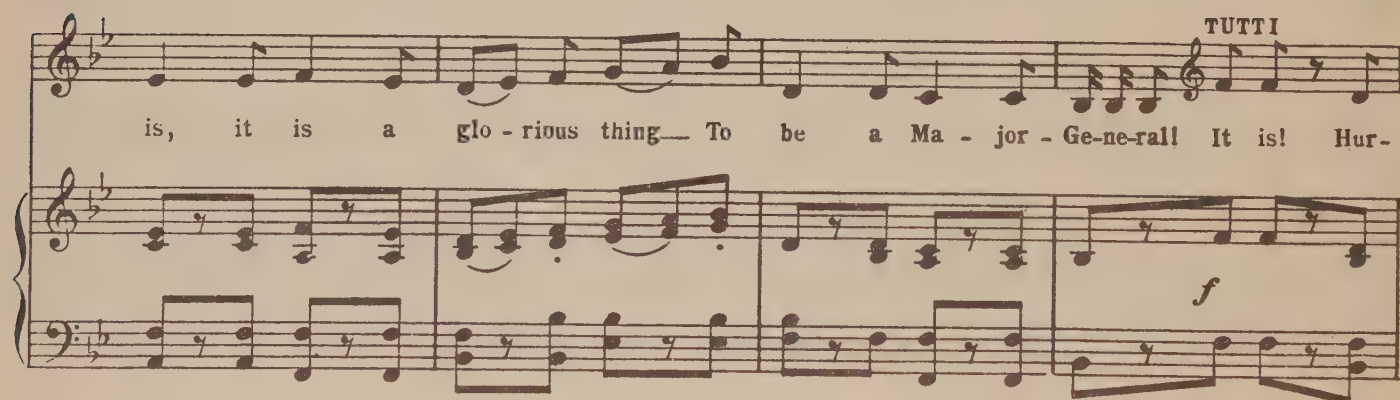
TUTTI

MAJOR-GENERAL

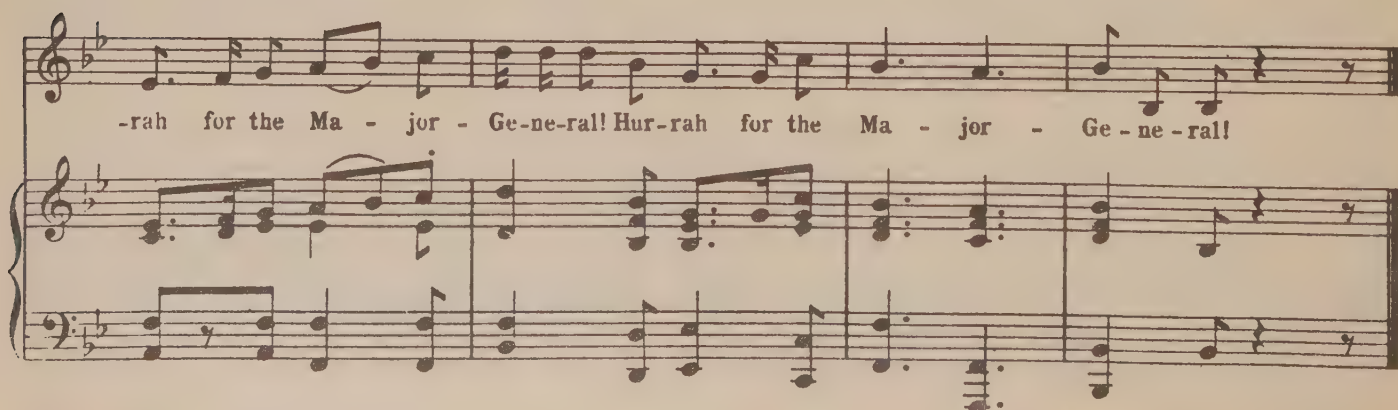


is a Ma - jor - Ge-ne-rall! He is! Hur - rah for the Ma - jor - Ge-ne-rall! And it

TUTTI



is, it is a glo - rious thing— To be a Ma - jor - Ge-ne-rall! It is! Hur-



-rah for the Ma - jor - Ge-ne-rall! Hur-rah for the Ma - jor - Ge - ne - rall!

No. 13.

SONG.— (Major-General & Chorus.)

Allegro vivace.

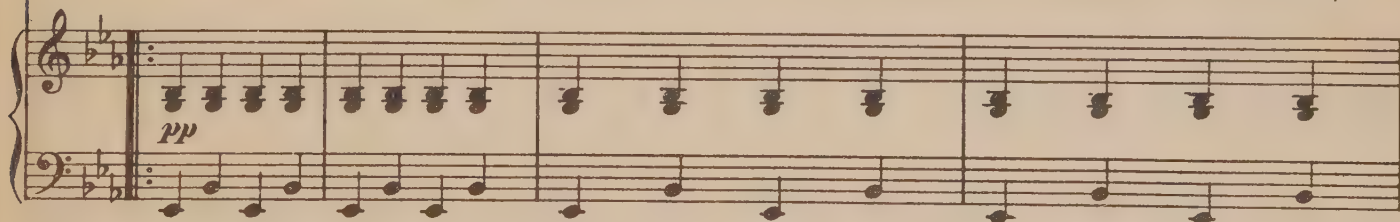
PIANO. *ff*




MAJOR-GENERAL.

1. I am the ve - ry mod-èl of a modern Ma-jor-Gi - ne - ral; I've
 2. I know our my-thic his - to - ry, King Ar-thur's, and Sir Ca - ra - doc's, I

pp



in - for - ma - tion ve - ge - ta - ble, an - ni - mal, and mi - ne - ral; I
 an - swer hard a - cros - tics, I've a pret - ty taste for Pa - ra - dox, I



know the kings of Eng - land, and I quote the fights his - to - ri - cal, From
quote, in E - le - gi - acs, all the crimes of He - li - o - ga - ba - lus! In

Ma-ra-thon to Wa-ter-loo, in or - der ca-te-go-ri-cal; I'm ve - ry well ac-quaint-ed, too, with
co-nics I can floor pe-cu-li - a - ri-ties pa-ra-bo-lus. I can tell un-doubt-ed Ra-pha-els from

mat-ters ma-the-ma-ti-cal, I un-derstand e-qua-tions, both the sim-ple and quad-ra-ti - cal, A-
Gerard Dows and Zoff-an-ies. I know the croaking cho-rus from the "Frogs" of A - ris - to-pha-nes! Then

-bout bi - no - mial The - o - rem I'm teem - ing with a lot of news,
I can hum a fugue of which I've heard the mu - sic's din a - fore,

With ma - ny cheer-ful facts a - bout the square of the hy - po - ten - use.
And whis - tle all the airs from that in - fer - nal non-sense, Pin - a - fore!

f

With ma - ny cheer - ful facts a - bout the square of the hy - po - ten - use, With
And whis - tle all the airs from that in - fer - nal non-sense, *Pin - a - fore*, And

f

With ma - ny cheer - ful facts a - bout the square of the hy - po - ten - use, With
And whis - tle all the airs from that in - fer - nal non-sense, *Pin - a - fore*, And

f

ma - ny cheer - ful facts a - bout the square of the hy - po - ten - use, With
whis - tle all the airs from that in - fer - nal non-sense, *Pin - a - fore*, And

f

ma - ny cheer - ful facts a - bout the square of the hy - po - ten - use, With
whis - tle all the airs from that in - fer - nal non-sense, *Pin - a - fore*, And

f

ma - ny cheer - ful facts a - bout the square of the hy - po - ten - po - ten - use.
whis - tle all the airs from that in - fer - nal non-sense, *Pin - a - pin - a - fore*.

f

ma - ny cheer - ful facts a - bout the square of the hy - po - ten - po - ten - use.
whis - tle all the airs from that in - fer - nal non-sense, *Pin - a - pin - a - fore*.

MAJOR-GENERAL.

I'm ve-ry good at in-teg-ral and dif-fer-en-tial cal-cu-lus; I
Then I can write a wash-ing bill in Ba-by-lon-ic cu-nei-form, And

know the sci-en-ti-fic names of be-ings a-ni-mal-cu-lous. In
tell you ev-'ry de-tail of Ca-rac-ta-cus-'s u-ni-form. In

short, in mat-ters ve-ge-ta-ble, a-ni-mal, and mi-ne-ral, I }
short, in mat-ters ve-ge-ta-ble, a-ni-mal, and mi-ne-ral, I }

am the ve-ry mo-del of a mo-dern Ma-jor-Gi-ne-ral In
In

short, in mat - ters ve - ge - ta - ble, a - ni - mal, and mi - ne - ral, He

short, in mat - ters ve - ge - ta - ble, a - ni - mal, and mi - ne - ral, He

is the ve - ry mo - del of a mo - dern Ma - jor - Gi - ne - ral!

is the ve - ry mo - del of a mo - dern Ma - jor - Gi - ne - ral!

Slower.

3. In fact, when I know what is meant by "ma-me-lon" and "ra-ve-lin"; When

I can tell at sight a Mau-ser ri-fle from a ja-ve-lin; When such af-fairs as sor-ties and sur-

- pri-ses I'm more wa-ry at, And when I know pre-cise-ly what is meant by com-mis-sa-ri-at; When

I have learnt what pro-gress has been made in mo-dern gun-ne-ry; When I know more of tac-tics than a

no-vice in a nun-ne-ry; In short, when I've a smat-ter-ing of e-le-men-tal stra-te-gy-

a tempo Vivace. CHORUS.
You'll say a bet-ter Ma-jor-Ge-ne-ral has ne-ver sat a gee; You'll
You'll

a tempo Vivace.

say a bet-ter Ma-jor-Ge-ne - ral has ne-ver sat a gee, You'll say a bet-ter Ma-jor-Ge-ne -

say a bet-ter Ma-jor-Ge-ne - ral has ne-ver sat a gee, You'll say a bet-ter Ma-jor-Ge-ne -

f

- ral has ne-ver sat a gee, You'll say a bet-ter Ma-jor-Ge-ne - ral has ne-ver sat a, sat a

- ral has ne-ver sat a gee, You'll say a bet-ter Ma-jor-Ge-ne - ral has ne-ver sat a, sat a

gee.

MAJOR-GENERAL.

4. For my mi-li-ta-ry know-ledge, tho' I'm

gee.

fz

pp

pluck-y and ad-ven-tu-ry, Has on-ly been brought down to the be-gin-ning of the cen-tu-ry, But

still, in mat-ters ve-ge-ta-ble, a-ni-mal, and mi-ne-ral, I am the ve-ry mo-del of a

CHORUS.

mo-dern Ma-jor-Ge-ne-ral. But still, in mat-ters ve-ge-ta-ble, a-ni-mal, and mi-ne-ral, He

But still, in mat-ters ve-ge-ta-ble, a-ni-mal, and mi-ne-ral, He

is the ve-ry mo-del of a mo-dern Ma-jor-Ge-ne-ral.

is the ve-ry mo-del of a mo-dern Ma-jor-Ge-ne-ral.

ff

NO. 14.

FINALE - ACT I.

Mabel, Kate, Edith, Ruth, Frederic, Samuel, King, Major-General, & Chorus.

Moderato. RECIT. MAJOR-GENERAL.

VOICE. Oh, men of dark and dismal fate, Fore-

PIANO. *f*

a tempo

-go your cru-el em-ploy, Have pi-ty on my lone-ly state, I am an or-phan

p

SAMUEL & KING. MAJOR-GENERAL. SAMUEL & KING. MAJOR-GENERAL.

boy! An or-phan boy? An or-phan boy! How sad, an or-phan boy! These

CHORUS OF PIRATES.

How sad, an or-phan boy!

*Andante moderato.*CHORUS OF
PIRATES.

chil - dren whom you see Are all that I can call my own! Poor

p

MAJOR-GENERAL.

PIRATES.

fel - low! Take them a - way from me, And I shall be in - deed a - lone. Poor

MAJOR-GENERAL.

fel - low! If pi - ty you can feel, Leave me my sole re - main - ing joy - See,

at your feet they kneel; Your hearts you can - not steel A - gainst the sad, sad tale of the

mf *dim.*

SAMUEL, KING & CHORUS OF PIRATES.

PIRATES. *A*

lone - ly or - phan boy! Poor fel - low! See, at our feet they kneel! Our

SAM.

hearts we can - not steel A - gainst the sad, sad tale_ of the lone - ly or - phan boy! The

SAMUEL & KING.

or - phan boy! The or - phan boy! See, at our feet they kneel! Our

hearts we can - not steel A - gainst the tale_ of the lone - ly or - phan

PIRATES. *Allegro vivace.* MAJOR-GENERAL.

boy. Poor fellow! I'm

tell - ing a ter - ri - ble sto - ry, But it does - n't di - min - ish my

glo - ry; For they would have ta - ken my daugh - ters O - ver the

bil - lo - wy wa - - - ters, If I had - n't, in e - le - gant

dic - tion, In - dulged in an in - no - cent fic - tion, Which is

not in the same ca - te - go - ry As tell - ing a re - gu - lar ter - ri - ble

B *pp* MABEL.
He is tell-ing a ter-ri-ble sto - ry Which will tend to di-min-ish his

pp EDITH & KATE.
He is tell-ing a ter-ri-ble sto - ry Which will tend to di-min-ish his

pp FRED.
If he's tell-ing a ter-ri-ble sto - ry He shall die by a death that is

pp SAM.
If he's tell-ing a ter-ri-ble sto - ry He shall die by a death that is

pp KING.
If he's tell-ing a ter-ri-ble sto - ry He shall die by a death that is

sto - ry.

CHORUS *pp* SOPRANOS & CONTRALTOS
He is tell-ing a ter-ri-ble sto - ry Which will tend to di-min-ish his

TENORS & BASSES. *pp*
If he's tell-ing a ter-ri-ble sto - ry He shall die by a death that is

B *p*

M
glo - ry; Though they would have ta-ken his daugh - ters O - ver the bil - lo - wy wa -

E & K
glo - ry; Though they would have ta-ken his daugh - ters O - ver the bil - lo - wy wa -

F
go - ry; Yes, one of the cru - el - lest slaugh - ters That e - ver were known in these wa -

S
go - ry; Yes, one of the cru - el - lest slaugh - ters That e - ver were known in these wa -

K
go - ry; Yes, one of the cru - el - lest slaugh - ters That e - ver were known in these wa -

glo - ry; Though they would have ta-ken his daugh - ters O - ver the bil - lo - wy wa -

go - ry; Yes, one of the cru - el - lest slaugh - ters That e - ver were known in these wa -

M
-ters. It is ea - sy, in el - e - gant dic - tion, To call it an in - no - cent

E & K
-ters. It is ea - sy, in el - e - gant dic - tion, To call it an in - no - cent

F
-ters. It is ea - sy, in el - e - gant dic - tion, To call it an in - no - cent

S
-ters. It is ea - sy, in el - e - gant dic - tion, To call it an in - no - cent

K
-ters. It is ea - sy, in el - e - gant dic - tion, To call it an in - no - cent

-ters. It is ea - sy, in el - e - gant dic - tion, To call it an in - no - cent

-ters. It is ea - sy, in el - e - gant dic - tion, To call it an in - no - cent

-ters. It is ea - sy, in el - e - gant dic - tion, To call it an in - no - cent

-ters. It is ea - sy, in el - e - gant dic - tion, To call it an in - no - cent

M
fic - tion, But it comes in the same ca-te - go-ry As tell-ing a re-gu-lar ter-ri-ble

E & K
fic - tion, But it comes in the same ca-te - go-ry As tell-ing a re-gu-lar ter-ri-ble

F
fic - tion, But it comes in the same ca-te - go-ry As tell-ing a re-gu-lar ter-ri-ble

S
fic - tion, But it comes in the same ca-te - go-ry As tell-ing a re-gu-lar ter-ri-ble

K
fic - tion, But it comes in the same ca-te - go-ry As tell-ing a re-gu-lar ter-ri-ble

fic - tion, But it comes in the same ca-te - go-ry As tell-ing a re-gu-lar ter-ri-ble

fic - tion, But it comes in the same ca-te - go-ry As tell-ing a re-gu-lar ter-ri-ble

fic - tion, But it comes in the same ca-te - go-ry As tell-ing a re-gu-lar ter-ri-ble

M *C* *ff*
sto - ry. It's ea-sy, in el - e-gant dic - tion, To call it an in-no-cent fic - tion, But it

E & K *ff*
sto - ry. It's ea-sy, in el - e-gant dic - tion, To call it an in-no-cent fic - tion, But it

F *ff*
sto - ry. It's ea-sy, in el - e-gant dic - tion, To call it an in-no-cent fic - tion, But it

S *ff*
sto - ry. It's ea-sy, in el - e-gant dic - tion, To call it an in-no-cent fic - tion, But it

K *ff*
sto - ry. It's ea-sy, in el - e-gant dic - tion, To call it an in-no-cent fic - tion, But it

MAJOR-GENERAL *ff*
It's ea-sy, in el - e-gant dic - tion, To call it an in-no-cent fic - tion, But it

ff
sto - ry. It's ea-sy, in el - e-gant dic - tion, To call it an in-no-cent fic - tion, But it

ff
sto - ry. It's ea-sy, in el - e-gant dic - tion, To call it an in-no-cent fic - tion, But it

C *f*
sto - ry. It's ea-sy, in el - e-gant dic - tion, To call it an in-no-cent fic - tion, But it

M
comes in the same ca-te - go-ry As tell-ing a re - gu - lar sto - ry.

E & K
comes in the same ca-te - go-ry As tell-ing a re - gu - lar sto - ry.

F
comes in the same ca-te - go-ry As tell-ing a re - gu - lar sto - ry.

S
comes in the same ca-te - go-ry As tell-ing a re - gu - lar sto - ry.

K
comes in the same ca-te - go-ry As tell-ing a re - gu - lar sto - ry.

comes in the same ca-te - go-ry As tell-ing a re - gu - lar sto - ry.

comes in the same ca-te - go-ry As tell-ing a re - gu - lar sto - ry.

comes in the same ca-te - go-ry As tell-ing a re - gu - lar sto - ry.

fz *ff*

Moderato.

KING.

Al - though our dark ca - reer Some-times in - volves the crime of steal - ing, We

ra - ther think that we're Not al - to - ge - ther void of feel - ing. Al - though we live by strife, We're always

sor - ry to be - gin it: For what, we ask, is life Without a touch of Poetry in it?

CHORUS. MABEL & EDITH with Sop.
SOPRANOS. KATE with Cent.

Hail Po - e - try, thou heav'n - born maid! Thou gild - est

TENORS & FRED. with Tenor, SAM. with 1st Bass.
BASSES.

KING & MAJOR-GEN with 2nd Bass.

Hail Po - e - try, thou heav'n - born maid! Thou gild - est

een the Pi - rate's trade: Hail flow-ing fount of sen - ti -

een the Pi - rate's trade: Hail flow-ing fount of sen - ti -

- ment, All hail! all hail! Di - vine E - mol - li - ent.

- ment, All hail! all hail! Di - vine E - mol - li - ent.

E RECIT. KING.

You may go, for you're at li - ber-ty; our pi - rate rules pro -

E(Orchestra)

-tect you: And hon - o - ra - ry members of our band we do re - lect

Allegro non troppo.

SAM.

MAJOR-GENERAL.

For he is an or-phan boy!

And it sometimes is a

you!

CHORUS. SOPRANOS & CONTRALTOS

He is! Hur - rah for the or-phan boy!

TENORS & BASSES.

He is! Hur - rah for the or-phan-boy!

Allegro non troppo.

p

f

p

use-ful thing to be an or-phan boy.

It is! Hur - rah for the or-phan boy! Hurrah for the or - phan

It is! Hur - rah for the or-phan boy! Hurrah for the or - phan

F MABEL.
Oh, hap - py day, with joy - ous glee We will a - way and mar - ried be!

EDITH & KATE.
Oh, hap - py day, with joy - ous glee They will a - way and mar - ried be!

FRED.
Oh, hap - py day, with joy - ous glee We will a - way and mar - ried be!

SAM.
Oh, hap - py day, with joy - ous glee They will a - way and mar - ried be!

KING.
They will a - way and mar - ried be!

MAJOR-GENERAL.
boy! Oh, hap - py

boy! Oh, hap - py

F
p *f*

M. Should it be - fall au-spi - cious-

E. & K. Should it be - fall au-spi - cious-

F. Should it be - fall au-spi - cious-

S. Should it be - fall au-spi - cious-


K. Should it be - fall au-spi - cious-

M.G.

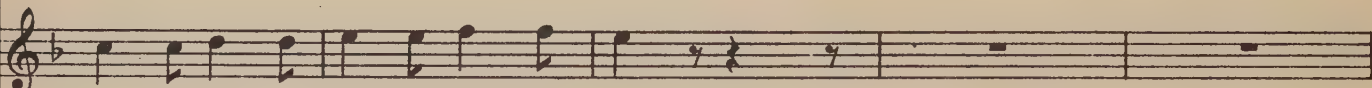
day, with joy - ous glee They will a - way and mar-ried be!

day, with joy - ous glee They will a - way and mar-ried be!

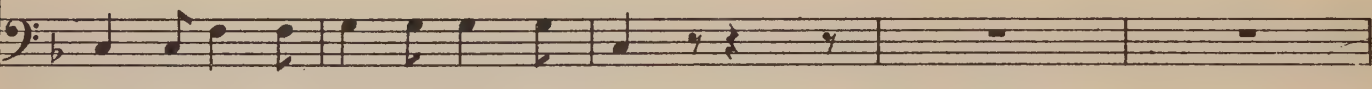
p

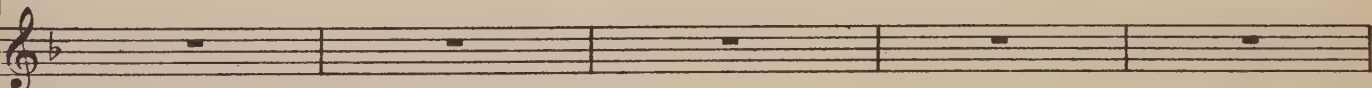
M.  -lee, My sis - ters all will bridesmaids be!

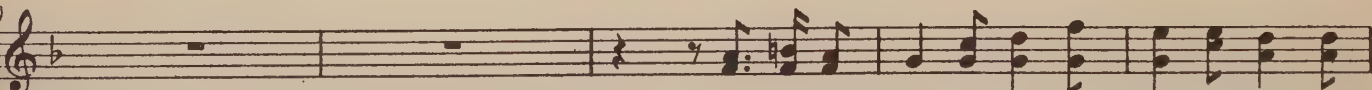
E. & K.  -lee, Her sis - ters all will bridesmaids be!

F.  -lee, Her sis - ters all will bridesmaids be!

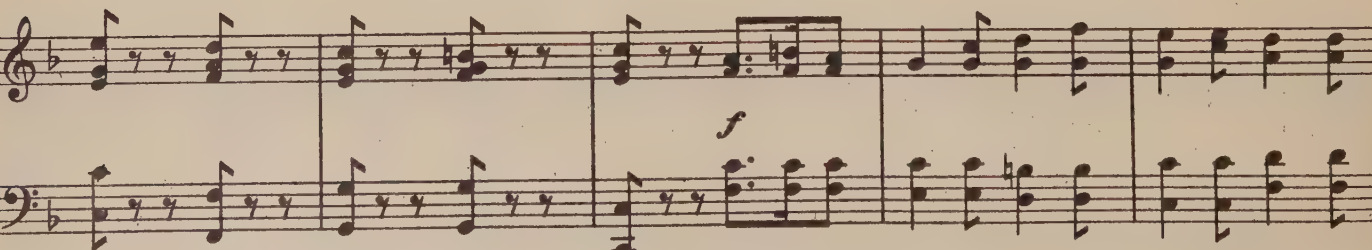
S.  -lee, Her sis - ters all will bridesmaids be!

K.  -lee, Her sis - ters all will bridesmaids be!

M.G. 

 Should it be - fal au-spi-cious - lee, Her sis - ters

 Should it be - fal au-spi-cious - lee, Her sis - ters

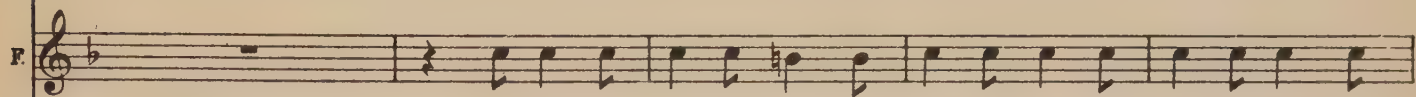




Oh, hap - py day, with joy - ous glee We will a - way and mar - ried



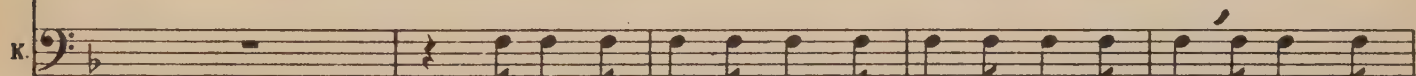
Oh, hap - py day, with joy - ous glee They will a - way and mar - ried



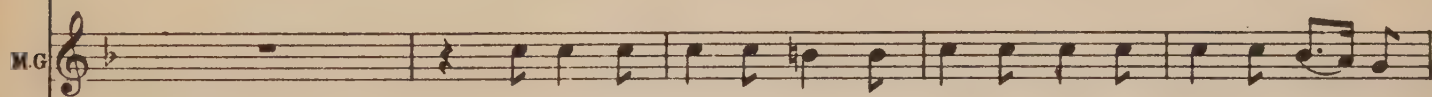
Oh, hap - py day, with joy - ous glee We will a - way and mar - ried



Oh, hap - py day, with joy - ous glee They will a - way and mar - ried



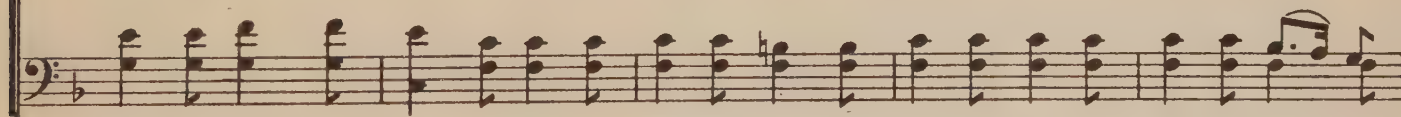
Oh, hap - py day, with joy - ous glee They will a - way and mar - ried



Oh, hap - py day, with joy - ous glee They will a - way and mar - ried



all will bridesmaids be! Oh, hap - py day, with joy - ous glee They will a - way and mar - ried



all will bridesmaids be! Oh, hap - py day, with joy - ous glee They will a - way and mar - ried





be. Should it be - fall au - spi - cious - lee, My sis - ters all will brides-maids be!



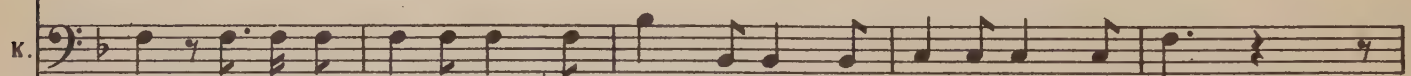
be. Should it be - fall au - spi - cious - lee, Her sis - ters all will brides-maids be!



be. Should it be - fall au - spi - cious - lee, Her sis - ters all will brides-maids be!



be. Should it be - fall au - spi - cious - lee, Her sis - ters all will brides-maids be!



be. Should it be - fall au - spi - cious - lee, Her sis - ters all will brides-maids be!



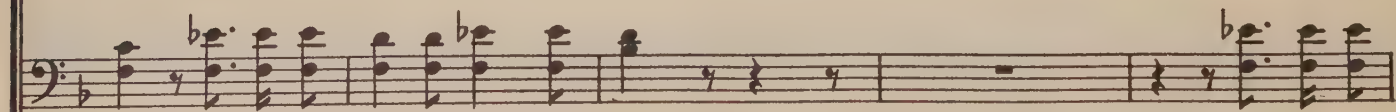
be. Should it be - fall au - spi - cious - lee,

Should it be -



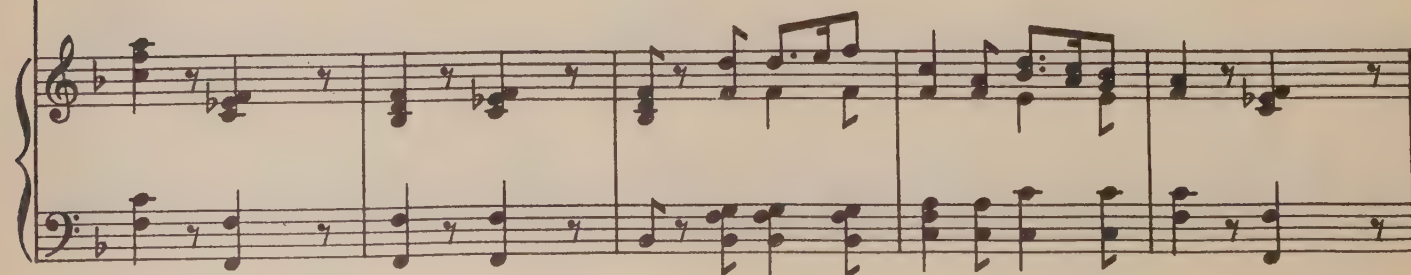
be. Should it be - fall au - spi - cious - lee,

Should it be -



be. Should it be - fall au - spi - cious - lee,

Should it be -



M. My sis - ters all will brides - maids be. _____

E. & K. Her sis - ters all will brides - maids be. _____

F. Her sis - ters all will brides - maids be. _____

S. Her sis - ters all will brides - maids be. _____

K. Her sis - ters all will brides - maids be. _____

M.G. -fall au - spi - cious - lee, Her sis - ters all will brides - maids be. _____

-fall au - spi - cious - lee, Her sis - ters all will brides - maids be. _____

-fall au - spi - cious - lee, Her sis - ters all will brides - maids be. _____

f

RECIT. RUTH

Allegro agitato.

ff

Oh, mas-ter, hear one word, I do im-plore you!

ff

Re-mem-ber Ruth, your Ruth, who kneels be-fore you!

CHORUS OF PIRATES.

H

a tempo

ff

Yes, yes, re-mem-ber Ruth, who kneels be-fore you! A -

FRED.

CHORUS OF PIRATES.

-way, you did de-ceive me! A-way, you did de-ceive him!

p *f*

RUTH. PIRATES. FRED. PIRATES.

Oh, do not leave me! Oh, do not leave her! A-way, you grieve me! A-way, you grieve him!

p *fz* *f* *fz* *p* *fz* *f* *fz*

FRED. PIRATES

I wish you'd leave me! We wish you'd leave him!

J Allegro risoluto.

FRED, SAMUEL, KING, MAJOR-GENERAL, & PIRATES.

Pray ob - serve the mag - na - ni - mi - ty We dis -

-play to lace and di - mi - ty! Nev - er was such op - por - tu - ni - ty To get mar - ried with im -

-pu - ni - ty! But we give up the fe - li - ci - ty Of un - bound - ed do - mes - ti - ci - ty, Tho' a

doc-tor of di - vi-ni-ty Is— lo - ca-ted in this vi - ci-ni-ty Pray ob-serve the mag-na -

-ni-mi-ty They dis - play to lace and di-mi-ty! Nev-er was such op-por - tu - ni-ty To get

mar-ried with im - pu - ni - ty! But they give up the fe - li - ci - ty Of un-bound-ed do - mes -

-ti-ci-ty, Tho' a doc-tor of di - vi-ni-ty, Is— lo - ca-ted in this vi - ci-ni-ty. But they
MEN with PIRATES, as before. *p*
But we

give up the fe - li - ci - ty Of un - bound - ed do - mes - ti - ci - ty, But they

give up the fe - li - ci - ty Of un - bound - ed do - mes - ti - ci - ty, But we

p

MABEL with Sop.
EDITH & KATE with
Cont.]

give up the fe - li - ci - ty Of un - bound - ed do - mes - ti - ci - ty, Tho' a

give up the fe - li - ci - ty Of un - bound - ed do - mes - ti - ci - ty, Tho' a

doc *cres* - - - - - cen - - - - - do - - - - - tor, al - a - -

doc - tor of di - vi - ni - ty, a doc - tor of di - vi - ni - ty, a

doc - tor of di - vi - ni - ty, a doc - tor of di - vi - ni - ty, a

cres - - - - - cen - - - - - do - - - - - al -

M

MABEL (top notes only.)
EDITH with Sop.

doc - - - - - tor, a doc - -

doc - - - - - tor, a doc - -

MABEL & EDITH with Sop., KATR with Cont.

- - - - - tor of di - vi - - -

- - - - - tor of di - vi - - -

ni - - - - ty Tho' a doc - tor of di -

ni - - - - ty Tho' a doc - tor of di -

-vi-ni-ty Re - sides in this vi - ci-ni-ty, Tho' a doc - tor, a doc - tor, re -

-vi-ni-ty Re - sides in this vi - ci-ni-ty, Tho' a doc - tor, a doc - tor, re -

-sides in this vi - ci - ni - ty This vi - ci - ni - ty

-sides in this vi - ci - ni - ty This vi - ci - ni - ty

Tempo primo

ff

Red.

ff

8

12

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992

996

1000

Act II.

No 1.

INTRODUCTION. SOLO—(Mabel & Chorus.)

Allegro con tenerezza.

PIANO.

p dolce

p

mf

dim.

tr.

Red.

** Red.*

** Red.*

** Red.*

B CHORUS OF GIRLS.

Oh, dry the glis - t'ning tear That dews that mar - tial

cheek, — Thy lov - ing chil - dren hear, In them thy com - fort

seek. With sym - pa - the - tic care Their arms a - round — thee —

creep, — For oh, they can - not bear To see their fa - - ther

C

SOLO. MABEL.

weep! Dear fa - ther, why leave — your bed At

dolce

this un-time - ly hour, When hap - py day-light is dead, And

dark - some dan - gers lower? — See, heav'n has lit - her lamp, The

twi - light hour - is past, And the chil - ly night air is damp, The

dew is fall - ing fast! Dear fa - ther, why leave your bed When hap - py

day - light is dead? —

CHORUS OF GIRLS.
Oh,

dim.

Red.

dry the glis - t'ning tear That dews that mar - tial cheek, Thy

p

lov - ing chil - dren hear, In them thy com - fort seek. With

unis.

sym - pa - the - tic care Their arms a - round thee creep; For

oh, they can - not bear To see their fa - ther weep!

unis.

mf

pp

Red. * *Red.* *

Nº 2.

RECITATIVE—(Frederic & Major-General.)

MAJOR-GENERAL.

Then, Fred-er-ic, let your es-cort li-on-hearted Be summon'd to re-ceive a gen'-ral's bless-ing,

PIANO.

FRED.

Ere they de-part up-on their dread ad-ven-ture. Dear sir, they

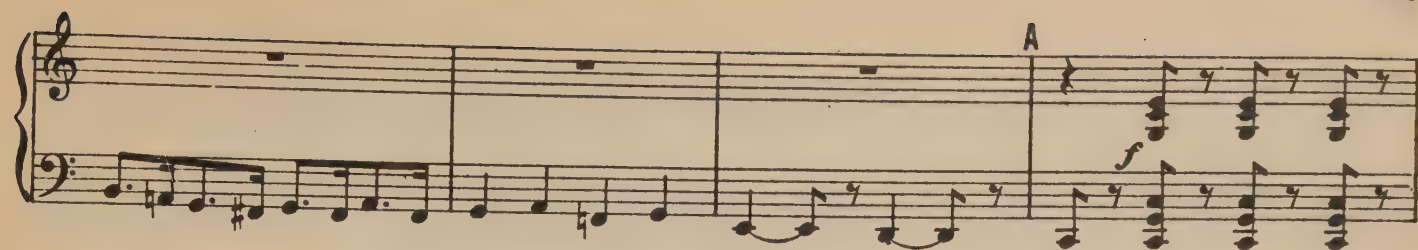
Nº 3.

CHORUS—(With Solos for Mabel, Edith, & Sergeant.)

Allegro marziale.

come.

PIANO.



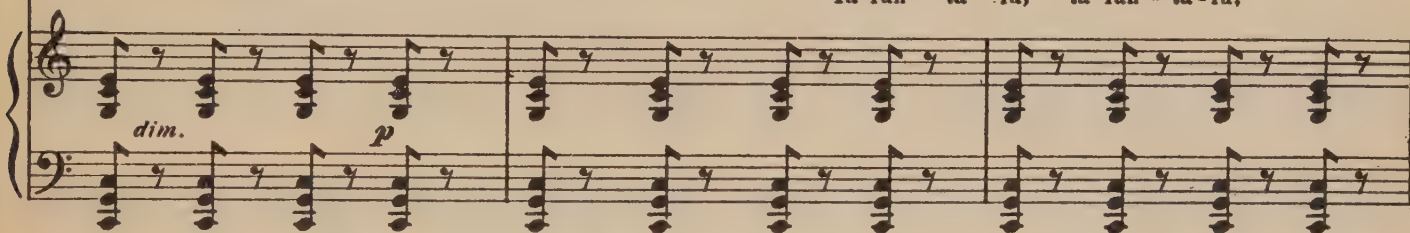
SERGEANT.

When the foe - man bares his steel,

We un-

CHORUS OF POLICE.

Ta-ran - ta - ra, ta-ran - ta-ra!

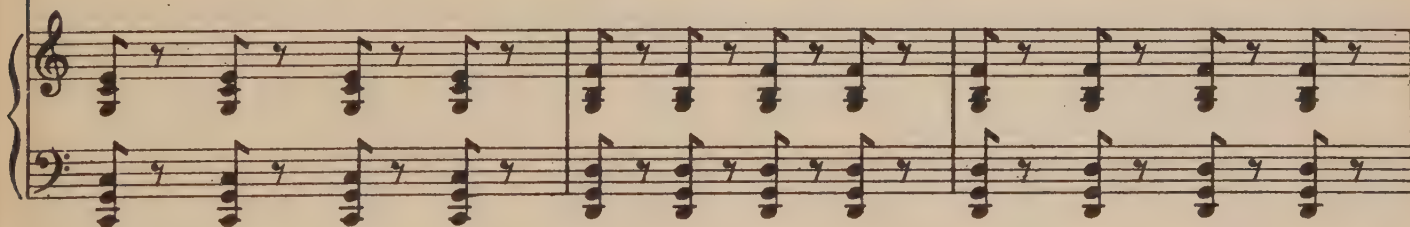


- com - fort - a - ble feel!

And we find the wis - est thing,

Ta-ran - ta - ra,

Ta-ran - ta-

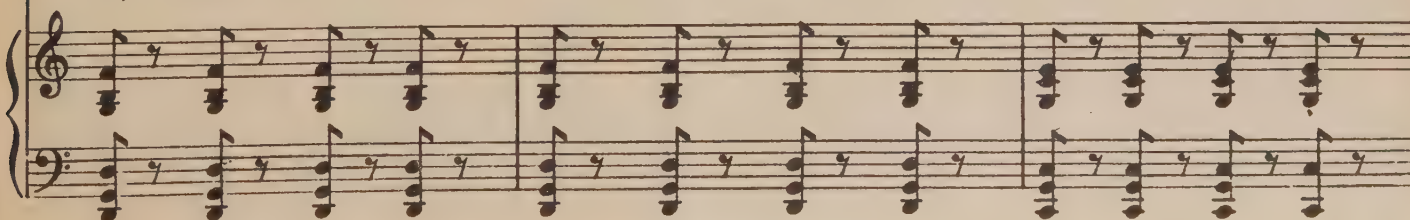


Is to slap our chests and sing Ta-ran - ta - ra!

For when

- ra, ta-ran - ta - ral

Ta-ran - ta - ra!



threat-en'd with e-meutes, And your heart is in your boots,
Ta-ran - ta - ra, ta-ran - ta-ra! Ta-ran - ta -
There is no - thing brings it round, Like the trum - pet's mar - tial sound, Like the
- ral
trum - pet's mar - tial sound, Ta-ran - ta-ra, ta-ran - ta - ra, ta-ran - ta-ra, ta-ran - ta-
Ta-ran - ta-ra, ta-ran - ta - ra, ra, ra, ra,
- ra, ta-ran - ta-ra, ta-ran - ta - ra, ta-ran - ta-ra, ta-ran - ta - ra, ta-ran - ta-ra, ta-ran - ta-
ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra,

- ra, ta-ran - ta-ra, ta-ran - ta - ra, ta-ran - ta-ra, ta-ran - ta - ra, ra, ra, ta-ran - ta-

ra, ra, ra, ra, ra, ra, ra, ta-ran - ta - ra, ra, ra, ta-ran - ta-

ra!

MABEL.

Go, ye he - roes, go to glo - ry,

ra!

Though ye die in com - bat go - - - ry, Ye shall live in

song and sto - ry. Go to im - mor - ta - li - - ty! Go to

death, and go to slaugh - ter; Die, and ev - 'ry Cor - nish

daugh - ter With her tears your grave shall wa - - - ter! Go, ye

p *cre - scen - do*

he - roes, go and die!

EDITH.

Go, ye he - roes, go and die! Go, ye he - roes, go and die!

CHORUS OF GIRLS. KATE with CONT.

Go, ye he - roes, go and die! Go, ye he - roes, go and die!

die!

p SERGEANT

die! Tho' to us it's e - vi - dent, These at -

CHORUS OF POLICE.

p

Ta - ran - ta - ra, ta - ran - ta - ra!

mf dim. - - - *p*

-ten - tions are well meant, Such ex - pres - sions don't appear,

Ta - ran - ta - ra, Ta - ran - ta -

Cal - cu - la - ted men to cheer, Who are

-ra, ta - ran - ta - ra! Ta - ran - ta - ra,

going to meet their fate In a high - ly ner - vous state,
Ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta -

Still to us it's e - vi - dent These at - ten - tions are well meant.
-ra! Ta - ran - ta -

E EDITH.
-ra, ta - ran - ta - ra, ta - ran - ta - ra! Go and do your

best en - dea - vour, And be - fore all links we se - - ver,

We will say fare - well for e - ver. Go to glo - ry and the

cre - scen - do

grave! **CHORUS OF GIRLS.** Go to glo - ry and the grave! For your

f *3* *3* *3* *3* *8* *fz*

foes are fierce and ruth - less, False, un - mer - ci - ful, and truth - less, Young and

8 *p* *b* *p* *b* *p*

ten - der, old and tooth - less, All in vain their mer - cy crave!

F *p* *3* *3*

SOLO. SERGEANT.

We ob - serve too great a stress On the

tr *p*

risks that on us press, And of re - fer-ence a-lack To our chance of com-ing back; Still, per-

pp

-haps it would bewise Not to carp or cri - ti-cise, For it's ve - ry e - vi-dent These at-

-ten-tions are well meant.

Yes, it's ve - ry e - vi-dent E - vi-

POLICE.

These at - ten-tions are well meant,

SERGEANT. CHORUS OF POLICE.

- dent, e - vi - dent, Unis. *p* Unis.

yes, well meant; Ah, yes, well meant! When the

MABEL. *p*

Go, ye he - roes, go to glo - ry! Though ye die in com - bat

EDITH. *p*

Go, ye he - roes, go to glo - ry! Though ye die in com - bat

p CHORUS OF GIRLS.

Go, ye he - roes, go to

foe - man bares his steel, Ta-ran - ta - ra, ta-ran - ta-ra! We un-com-for-ta - ble feel, Ta-ran - ta -

go - - ry, Ye _____ shall live in song _____ and sto - ry,

go - - ry, Ye _____ shall live in song _____ and sto - ry,

glo - - ry! Ye shall, Ye shall

- ra! And we find the wis - est thing, Ta-ran - ta - ra, ta-ran - ta-ra! Is to

Go _____ to im-mor-ta - li - ty! Go to death, _____ and go to

Go to im - mor-ta - li - ty! Go to death, and go to

live in sto - ry. Go to death, and go to

slap our chests and sing, Ta-ran - ta - ra! For when threat - en'd with emeutes, Ta-ran - ta -

slaugh - ter; Die, and ev - 'ry Cor - nish daugh - ter With her

slaugh - ter; Die, and ev - 'ry Cor - nish daugh - ter With her

slaugh - ter; Die, and ev - 'ry Cor - nish daugh - ter With her

- ra, ta-ran - ta-ra! And your heart is in your boots, Ta-ran - ta - ra! There is

tears your grave shall wa - - - ter. Go, ye he - roes, go and

tears your grave shall wa - - - ter. Go, ye he - roes, go and

tears your grave shall wa - - - ter. Go, ye he - roes, go and

no - thing brings it round Like the trum - pet's mar - tial sound, Like the trum - pet's mar - tial

cre - - - scen - -

die! Go, ye he - roes, go to im - mor - ta - li - ty! Go ye

die! Go, ye he - roes, go to - im - mor - ta - li - ty! Go ye

die! Go, ye he - roes, go to im - mor - ta - li - ty! Go ye

SERGEANT & TENORS.
Ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta -

BASSES.
sound! Ta - ran - ta - ra, ta - ran - ta - ra, ra, ra, ra, ra, ra, ra,

dim. *pp* *cre - -*

do

he - roes, go to im - mor - ta - li - ty! *f* Tho' ye die in com - bat go - ry, Ye shall

he - roes, go to im - mor - ta - li - ty! *f* Tho' ye die in com - bat go - ry, Ye shall

he - roes, go to im - mor - ta - li - ty! *f* Tho' ye die in com - bat go - ry, Ye shall

- ra, ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra,

ra, ra, ra, ra, ra, ra, ra, Ta - ran - ta - ra, ra, ra, ra,

- - - scen - - - do *f*

live in song and sto - ry; Go to im - mor - ta - li - ty!

live in song and sto - ry; Go to im - mor - ta - li - ty!

live in song and sto - ry; Go to im - mor - ta - li - ty!

ra, ra, ra, Ta-ran-ta - ra, ta-ran-ta-ra, ta-ran-ta - ra! Yes, yes, we

MAJOR-GENERAL.

A-way, a-way!

p

cre - - - scen - - - do

go! Ta-ran - ta - ra! Ta-ran - ta - ra! All right, we

cre - - - scen - - - do

These pi - rates slay! Then do not stay! Then why this de-lay!

cre - - - scen - - - do

MABEL.

ff

EDITH.

ff

Yes,

for - ward

on the foe,

CHORUS OF GIRLS.

ff

Yes,

for - ward

on the foe,

SERGEANT.

ff

Yes,

for - ward

on the foe,

go! Yes, for - ward on the foe, Yes, for - ward on the foe,

CHORUS OF POLICE.

ff

go!

Yes, for - ward

on the foe,

MAJOR-GENERAL.

Yes, but you don't go!

They go, they go!

Yes,

for - ward

on the foe!

They go, they go!

Yes,

for - ward

on the foe!

They go, they go!

Yes,

for - ward

on the foe!

We go, we go! Yes, for - ward on the foe, Yes, for - ward on the foe!

We go, we go! Yes, for - ward on the foe, Yes, for - ward on the foe!

Yes, but you don't go!

At last they go, At last they go, at last they go! At last they real - ly.

At last they go, At last they go, at last they go! At last they real - ly, real - ly

At last they go, At last they go, at last they go! At last they real - ly, real - ly

We go, we go, we go, we go! We go, we go, we go, we

We go, we go, we go, we go! We go, we go, we go, we

At last they go, at last they go! At last they real - ly, real - ly

ff

go!

go!

go!

go!

go!

go!

ff

8-----

No. 4.

RECITATIVE and TRIO.

RECIT. FRED.

Now for the Pi-rates' lair! Oh, joy un bound-ed! Oh, sweet re-lief! Oh, rapture un-ex-

PIANO.

Maestoso.

ff

- am-pled At last I may a-tone, in some slight mea-sure, For the re-peat-ed acts of theft and

pil-lage, Which, at a sense of du-ty's stern dic-tation, I, cir-cum-stan-ces vic-tim, have been

Moderato.

RUTH.

And

guilt-y!

KING.

Who calls?

Young Fred'-ric!

Your late com-man-der!

I, FRED. your lit-tle. Ruth!

Oh, mad in-tru-ders, How dare ye face me?

KING.

Know ye not, oh rash ones, That I have doomed you to ex-ter-mi-na-tion? Have

FRED.

mer-cy on us; hear us, ere you slaugh-ter. I do not

think I ought to lis-ten to you; Yet, mer-cy should al-loy our stern re-sent-ment, And

so, I will be mer-ci-ful—say on!

No 5.

TRIO—(Ruth, Frederic, and King.)

Allegro grazioso.

PIANO.

f

RUTH.

A

1st. Verse. When you had left our pi - rate fold, We tried to raise our

KING.

2nd. Verse. knew your taste for cu - rious quips. For cranks and con - tra -

A

p

spi - rits faint, Ac - cord - ing to our cus - tom old, With quip and quib - ble quaint; But

- dic - tions queer: And with the laugh - ter on our lips, We wish'd you there to hear. We

all in vain, the quips we heard, We lay and sobb'd up - on the rocks, Un - til to some - bo -

said, "If we could tell it him, How Fred-ric' would the joke en - joy" And so we've risk'd both

FRED. RUTH.

-dy oc-curr'd A start-ling pa-ra - dox. A pa-ra - dox? A pa-ra - dox, A most in -

FRED. KING.

life and limb To tell it to our boy. That pa-ra - dox? That pa-ra - dox, That most in -

- ge-nious pa - ra - dox! We've quips and quib - bles heard in flocks, But none to

- ge-nious pa - ra - dox! We've quips and quib - bles heard in flocks, But none to

B

1st. & 2nd. Verse.

beat this pa - ra - dox! A pa - ra - dox, a pa - ra - dox, A

FRED. 1st. & 2nd. Verse.

A pa - ra - dox, a pa - ra - dox, A

1st. & 2nd. Verse.

beat that pa - ra - dox! A pa - ra - dox, a pa - ra - dox, A

B

p

most in - ge - nious pa - ra - dox. Ha, ha, ha, ha, ha, ha, ha, ha, this 2. that pa - ra -

most in - ge - nious pa - ra - dox. Ha, ha, ha, ha, ha, ha, ha, ha, this 2. that pa - ra -

most in - ge - nious pa - ra - dox. Ha, ha, ha, ha, ha, ha, ha, ha, this 2. that pa - ra -

1. 2.

- dox!

- dox!

- dox!

We

C
KING.

For some ridiculous reason, to which, however, I've no desire to be dis- } -loyal, Some person in authority- I don't know who- very likely the Astronomer } Royal, Has decided that, although for such a beastly month as Febru- ary, twenty-eight days as a rule are

plenty: One year in every four his days shall be reckoned as nine-and- } -twenty. Through some singular co- incidence- I shouldn't be surprised if it were owing to the agency of an ill-natured } fairy, You are the victim of this clumsy arrangement, having been born in leap-year, on the twenty- ninth of Feb-

-urary, And so, by a simple arith- } -metical process, you'll easily dis- } -cover, That tho' you've lived twenty- one years, yet, if we go by birthdays, you're only five and a little bit } o - ver! Ha,

RUTH. *f*
a tempo

FRED.

ha, ha, ha, ha, hal Ho, ho, ho, ho!

Dear me, Let's

ha, ha, ha, ha, hal Ho, ho, ho, ho!

dim. *p*

RUTH.

see! Yes! yes! with yours my fig-ures do a - gree! Ha, ha, ha,

KING.

Ha, ha, ha,

RUTH.

ha, ha, ha, ha, hal

E

FRED.

How quaint the ways of

KING.

ha, ha, ha, ha, hal

dim. *p*

Pa - ra - dox! At com - mon sense she gai - ly mocks! Tho' count - ing in the u - sual way, Years

rall.

twen-ty-one I've been a-live, Yet, reck'-ning by my na-tal day, Yet, reck'-ning by my na-tal day,

rall.

F **RUTH.**

He is a lit-tle boy of five! Ha, ha, ha, ha, ha, ha, ha,

a tempo **FRED.**

I am a lit-tle boy of five! Ha, ha, ha, ha, ha, ha, ha,

KING.

He is a lit-tle boy of five! Ha, ha, ha, ha, ha, ha, ha,

F *fz a tempo* *f* *f*

p *f*

ha! A pa-ra-dox, a pa-ra-dox, A most in-ge-nious pa-ra-dox, Ha

p *f*

ha! A pa-ra-dox, a pa-ra-dox, A most in-ge-nious pa-ra-dox, Ha

p *f*

ha! A pa-ra-dox, a pa-ra-dox, A most in-ge-nious pa-ra-dox, Ha

dim. *p*

ha, ha, ha, ha, ha, ha, ha! A pa - ra - dox, Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!

ha, ha, ha, ha, ha, ha, ha! A pa - ra - dox, Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!

ha, ha, ha, ha, ha, ha, ha! A pa - ra - dox, Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!

ha, ha, ha, ha, ha, ha, ha! A pa - ra - dox, Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!

ha! A cu-rious pa - ra - dox, Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!

ha! A cu-rious pa - ra - dox, Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!

ha! A cu-rious pa - ra - dox, Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!

ha! A cu-rious pa - ra - dox, Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!

- nious pa - ra - dox.

- nious pa - ra - dox.

- nious pa - ra - dox.

ff

ff

No. 6.

TRIO—(Ruth, Frederic, and King.)

Allegro molto.

RUTH.

A-way, a - way!— my heart's on fire!— I burn this

KING.

A-way, a - way!— my heart's on fire!— I burn this

PIANO.

p

base de-cep-tion to re - pay.—— This ve-ry night—— my vengeance dire—— Shall glut it -

base de-cep-tion to re - pay.—— This ve-ry night—— my vengeance dire—— Shall glut it -

-self in gore. A-way, a - way!——

FRED.

A-way, a - way!—— ere I ex - pire—— I find my

-self in gore. A-way, a - way!——

du - ty hard to do to - day! My heart is filled with an-guish dire; It strikes me

to the core! A-way, a - way!

With false-hood foul He trick'd us of our brides; Let vengeance

howl; The Pi-rate so de - cides. Our na-ture stern He soft-ened with his lies! And, in re-

Yes, yes! to-night the trai-tor dies! — Yes,
 Yes, yes! to-night the trai-tor dies! — Yes,
 - turn, To-night the trai - tor dies. — Yes,

yes! to-night the trai-tor dies! — To-night he dies! —
 yes! to-night the trai-tor dies! —
 yes! to-night the trai-tor dies! — Yes, or ear-ly to-
dim. — — *mf* *p*

They will welter in sor - row. In their natures they
 His girls like-wise? —
 - mor - row. The one soft spot —

cher - ish— To - night he dies! Yes, or early to—
 And all who plot— To - night he dies! Yes, or early to—
 To a-buse it shall per - ish! To - night he dies! Yes, or early to—

p *pp*

- mor - row. His girls like-wise, they will welter in sor - row; The one soft spot In their na-tures they
 - mor - row. His girls like-wise, they will welter in sor - row; The one soft spot In their na-tures they
 - mor - row. His girls like-wise, they will welter in sor - row; The one soft spot In their na-tures they

cher - ish, And all who plot To a-buse it shall per - ish! A-way, a - way, a -
 cher - ish, And all who plot To a-buse it shall per - ish! A-way, a - way, a -
 cher - ish, And all who plot To a-buse it shall per - ish! A-way, a - way, — a -

C *ff*

- way! To-night the trai - tor dies! A-way, a-way! to-night, to-night, -

- way! To-night the trai - tor dies! A-way, a-way! to-night, to-night, -

- way! To-night the trai - tor dies! A-way, a-way! to-night, to-night, -

The first system of the musical score features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The lyrics are: "- way! To-night the trai - tor dies! A-way, a-way! to-night, to-night, -". The piano part consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

to-night the trai - - tor dies! to - night!

to-night the trai - - tor dies! to - night!

to-night the trai - - tor dies! to - night!

The second system continues the vocal and piano parts. The lyrics are: "to-night the trai - - tor dies! to - night!". The piano accompaniment remains consistent with the first system, providing a rhythmic foundation for the vocal lines.

a - way!

a - way!

a - way!

The third system concludes the piece with the vocalists singing "a - way!". The piano accompaniment features a final, more complex chordal texture in the right hand, while the left hand continues with a steady eighth-note pattern. The piece ends with a final cadence.

N^o 7.

RECITATIVE & DUET. (Mabel & Frederic.)

MABEL. RECIT.

All is pre-pard, your gal-lant crew a - wait you. My Fred-er-ic in

PIANO.

p *f*

FRED.

tears! It can-not be That li-on-heart quails at the com-ing con-flict? No, Ma - bel, no. A

a tempo moderato

ter - ri-ble dis - clo - sure Has just been made! Ma - bel, my dear - ly - lov'd one, I

p a tempo moderato

bound my-self to serve the Pi - rate Cap - tain Un - til I reach'd my one and twen-tieth

MABEL. FRED.

birth-day! But you *are* twen-ty-one? I've just dis-cov-er'd That I was born in

leap-year, and that birth-day Will not be reach'd by me till nine-teen

MABEL. FRED.

for-ty! Oh, hor-ri-ble! ca-tas-tro-phe ap-pall-ing! And

p

MABEL.

so, fare-well! No, no! Ah. Fred-ric, hear me!

ff *con forza*

No. 8.

DUET.-(Mabel & Frederic.)

Allegro agitato.

MABEL. *f* Stay, Fred - 'ric, stay! They have no le - gal

PIANO. *ff* *f* *p*

claim, No sha - dow of a shame Will fall up - on thy name; Stay, Fred - 'ric,

stay!

FRED. *f* Nay, Ma - bel, nay! To - night I quit these

walls, The thought my soul ap - pals; But when stern Du - ty calls,

A

Stay, Fred - 'ric, stay! They have no
I must o - bey! Nay, Ma - bel, nay;

A

claim— No sha - dow of a shame Will fall — up - on thy
But du - ty's name. The thought — my soul ap - pals; But when — stern du - ty

name; Stay, Fred - 'ric, stay!
calls, I must o - bey!

B

Andante.

MABEL.

Ah, leave me not to pine A-lone and des-o-late; No fate seem'd fair as mine, No hap-

- pi-ness so great! And na-ture, day by day, Has sung, in ac-cents clear, This

joy-ous round-e-lay; "He loves thee—he is here. Fal-la, la, la, Fal-

- la, la, la! He loves thee—he is here. Fal-la, la, la, Fal-la!"

FRED.

Ah, must I leave thee here In end - less night to dream, Where joy is dark and

p dolce

drear, And sor - row all su - preme! Where - na - ture, day by day. Will sing,—

— in al - tered tone, This wea - ry round - e - lay: "He loves thee—he is gone. Fal

MABEL.

Fal - la, la, la, Fal - la!

rall.

- la, la, la, Fal - la, la, la! He loves thee—he is gone. Fal - la, la, la, Fal - la!"

cresc. dim. p

C

RECIT.

It

In 1940 I of age shall be;

I'll then return, and claim you, I de - clare it!

p

seems so long!

Swear that, till then, you will be true to me!

Yes, I'll be strong! By all the Stan-leys, dead and gone, I swear it!

Allegro vivace.

Oh, here is love, and here is truth, And here is food for joy - ous -

Oh, here is love, and here is truth, And here is food for joy - ous -

Allegro vivace.

ff *mf*

laugh - ter; He will be faith - ful to his sooth, Till we are wed, and e - ven

laugh - ter; She will be faith - ful to her sooth, Till we are wed, and e - ven

af - ter! Oh, here is love, and here is truth,

af - ter! Oh, here is love, and here is truth, She

He will be faith-ful to his sooth, Till we are
will be faith-ful to her sooth, Till we are wed, and e-ven af - ter,

wed, Yes, e - ven af - - - ter! Oh, here is love, and here is
And e - ven af - ter! Oh, here is love, and here is

truth, And here is food for joy-ous laugh-ter; He will be faithful to his sooth, Till we are
truth, And here is food for joy-ous laugh-ter; She will be faithful to her sooth.

wed, and e-ven af-ter! He will be faithful to his sooth, and

She will be faithful to her sooth, Till we are wed and e-ven

af - - - ter, e-ven af - ter! Oh, here is love, and here is truth, Oh, here is

af - - - ter, e-ven af - ter! Oh, here is love, and here is truth, Oh, here is

fp *cres - - cen - - do*

love, is love!

love, is love!

f *ff*

Nº 9.

RECITATIVE- (Mabel, Sergeant, & Chorus of Police)

MABEL. *RECIT.*

No, I'll be brave! Oh, fam-i-ly de-scent, How great thy charm, thy sway how

PIANO. *f* *p*

ex-cel-lent! Come, one and all, un-daunt-ed men in blue, A cri-sis,

a tempo moderato

now, affairs are com-ing to!

cresc. *f*

SOLO. SERGEANT.

Tho' in bo-dy and in mind, We are

CHORUS OF POLICE.

Ta-ran-ta-ra, ta-ran-ta-ra!

dim. *p*

ti - mid-ly in- clined, And a - ny-thing but blind,

Ta-ran - ta - ra! Ta-ran - ta -

The first system of the musical score consists of two staves. The top staff is a vocal line in bass clef with lyrics: "ti - mid-ly in- clined, And a - ny-thing but blind,". The bottom staff is a piano accompaniment in bass clef, featuring a rhythmic pattern of eighth and sixteenth notes. Below the piano staff, the lyrics "Ta-ran - ta - ra!" and "Ta-ran - ta -" are written.

To the dan-ger that's be-hind, Yet,

- ra, ta-ran - ta-ra! Ta-ran - ta - ra!

The second system of the musical score consists of two staves. The top staff is a vocal line in bass clef with lyrics: "To the dan-ger that's be-hind, Yet,". The bottom staff is a piano accompaniment in bass clef, continuing the rhythmic pattern. Below the piano staff, the lyrics "- ra, ta-ran - ta-ra!" and "Ta-ran - ta - ra!" are written.

when the dan-ger's near, We man-age to ap-pear,

Ta-ran - ta - ra, ta-ran - ta-ra! Ta-ran - ta -

The third system of the musical score consists of two staves. The top staff is a vocal line in bass clef with lyrics: "when the dan-ger's near, We man-age to ap-pear,". The bottom staff is a piano accompaniment in bass clef, continuing the rhythmic pattern. Below the piano staff, the lyrics "Ta-ran - ta - ra, ta-ran - ta-ra!" and "Ta-ran - ta -" are written.

As in - sen - si - ble to fear As a - ny - bo - dy here, as

-ra!

a - ny - bo - dy here. Ta-ran - ta - ra, ta-ran - ta - ra, ta-ran - ta -

Ta-ran - ta - ra, ta-ran - ta - ra, ra, ra, ra,

-ra, ta-ran - ta - ra, ta-ran - ta - ra, ta-ran - ta - ra, ta-ran - ta - ra, ta-ran - ta -

ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra,

-ra, ta-ran-ta-ra, ta-ran - ta - ra, ta-ran-ta-ra, ta-ran - ta - ra, ra, ra, ta-ran-ta-ra!

-ra, ra, ra, ra, fa, ra, ra, ta-ran-ta - ra, ra, ra, ta-ran-ta - ra!

MABEL. "Death and glory!"

"old associates"

"acted nobly."

Dialogue goes on.

CHORUS OF POLICE.

That is not a pleasant way of putting it!

He has acted shamefully!

p

"Go ye and do yours"

SERGEANT. "This is perplexing.

"sense of duty."

He has acted nobly!

Right oh!

We cannot understand it at all!

"we joined the force.

"Too late now

{ That makes a difference, of course, at the same }
{ time we repeat, we cannot understand it at all! }

We should!

It is!

Allacca

No 10.

SONG.— (Sergeant & Chorus.)

Allegro moderato.

SERGEANT.

1. When a
2. When the

PIANO.

p

fel-on's not en-gaged in his em-ploy-ment—
en-ter-pris-ing burg-lar's not a - burg-ling —

Or ma - tur-ing his fe-lo-nious lit-tle
When the cut-throat is - n't oc-cu-pied in

CHORUS OF POLICE.

his em-ploy-ment,
not a - burg-ling,

plans—
crime—

His ca - pa - ci - ty for in-no-cent en - joy-ment —
He — loves to hear the lit-tle brook a - gurg-ling —

Ic
And

lit-tle plans,
- pied in crime,

-cent en - joy-ment,
brook a - gurg-ling,

just as great as a - ny hon - est man's.— Our
 lis - ten to the mer - ry vil - lage chime— When the

hon - est man's.
 vil - lage chime.

feel-ings we with dif - fi - cul - ty smo - ther— When con - sta - bu - la - ry du - ty's to be
 cos - ter's fin - ished jump - ing on his mo - ther— He loves to lie a - bask - ing in the

-cul - ty smo - ther,
 on his mo - ther,

done, }— Ah, take one con - sid - er - a - tion with an - o - ther— A po -
 sun, }—

to be done. }
 in the sun. }

with an - o - ther,

-lice-man's lot is not a hap-py one. When con - sta - bu - la - ry du - ty's to be

Ah, when con - sta - bu - la - ry du - ty's to be

done,— to be done, A po - lice-man's lot is not a hap - py one,— hap-py one.

done,— to be done, A po - lice-man's lot is not a hap - py one,— hap-py one.

p

short, in mat-ters ve-ge-ta-ble, a-ni-mal, and mi-ne-ral, He

f

is the ve-ry mo-del of a mo-dern Ma-jor-Gi-ne-ral!

Slower.

3. In fact, when I know what is meant by "ma-me-lon" and "ra-ve-lin"; When

pp

I can tell at sight a Mau-ser ri-fle from a ja-ve-lin; When such af-fairs as sor-ties and sur-

- pri-ses I'm more wa-ry at, And when I know pre-cise-ly what is meant by com-mis-sa-ri-at; When

I have learnt what pro-gress has been made in mo-dern gun-ne-ry; When I know more of tac-tics than a

no-vice in a nun-ne-ry; In short, when I've a smat-ter-ing of e-le-men-tal stra-te-gy-

a tempo Vivace.

CHORUS.

You'll say a bet-ter Ma-jor-Ge-ne-ral has ne-ver sat a gee; You'll

a tempo Vivace.

You'll

say a bet-ter Ma-jor-Ge-ne - ral has ne-ver sat a gee, You'll say a bet-ter Ma-jor-Ge-ne -

say a bet-ter Ma-jor-Ge-ne - ral has ne-ver sat a gee, You'll say a bet-ter Ma-jor-Ge-ne -

f

- ral has ne-ver sat a gee, You'll say a bet-ter Ma-jor-Ge-ne - ral has ne-ver sat a, sat a

- ral has ne-ver sat a gee, You'll say a bet-ter Ma-jor-Ge-ne - ral has ne-ver sat a, sat a

gee.

MAJOR-GENERAL.

4. For my mi-li-ta-ry know-ledge, tho' I'm

gee.

f

pp

pluck-y and ad-ven-tu-ry, Has on-ly been brought down to the be-gin-ning of the cen-tu-ry, But

still, in mat-ters ve-ge-ta-ble, a-ni-mal, and mi-ne-ral, I am the ve-ry mo-del of a

CHORUS.

mo-dern Ma-jor-Ge-ne-ral. But still, in mat-ters ve-ge-ta-ble, a-ni-mal, and mi-ne-ral, He

f But still, in mat-ters ve-ge-ta-ble, a-ni-mal, and mi-ne-ral, He

is the ve-ry mo-del of a mo-dern Ma-jor-Ge-ne-ral.

is the ve-ry mo-del of a mo-dern Ma-jor-Ge-ne-ral.

ff

No. 14.

FINALE - ACT I.

Mabel, Kate, Edith, Ruth, Frederic, Samuel, King, Major-General, & Chorus.

Moderato. RECIT. MAJOR-GENERAL.

VOICE. Oh, men of dark and dismal fate, Fore-

PIANO. *f*

a tempo

-go your cru-el em-ploy, Have pi-ty on my lone-ly state, I am an or-phan

p

SAMUEL & KING. MAJOR-GENERAL. SAMUEL & KING. MAJOR-GENERAL.

boy! An or-phan boy? An or-phan boy! How sad, an or-phan boy! These

CHORUS OF PIRATES. *p*

How sad, an or-phan boy!

*Andante moderato.*CHORUS OF
PIRATES.

chil - dren whom you see Are all that I can call my own! Poor

p

MAJOR-GENERAL.

PIRATES.

fel - low! Take them a - way from me, And I shall be in - deed a - lone. Poor

MAJOR-GENERAL.

fel - low! If pi - ty you can feel, Leave me my sole re - main - ing joy - See,

at your feet they kneel; Your hearts you can - not steel A - gainst the sad, sad tale of the

mf *dim.*

SAMUEL, KING & CHORUS OF PIRATES.

PIRATES.

A

lone-ly or-phan boy! Poor fel-low! See, at our feet they kneel! Our

SAM.

hearts we can-not steel A - gainst the sad, sad tale_ of the lone-ly or-phan boy! The

SAMUEL & KING.

or - phan boy! The or - phan boy! See, at our feet they kneel! Our

hearts we can-not steel A - gainst the tale_ of the lone-ly or-phan

PIRATES.

boy. Poor fellow!

MAJOR-GENERAL.

I'm

Allegro vivace.

tell - ing a ter - ri - ble sto - ry, But it does - n't di - min - ish my

glo - ry; For they would have ta - ken my daugh - ters O - ver the

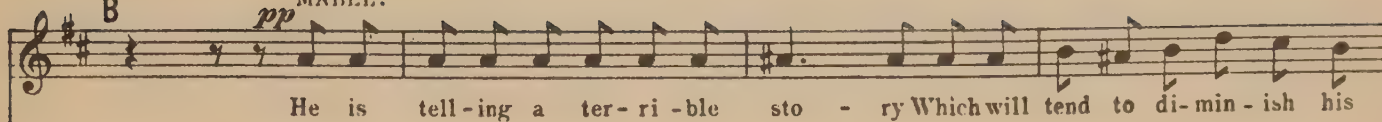
bil - lo - wy wa - - ters, If I had - n't, in e - le - gant

dic - tion, In - dulged in an in - no - cent fic - tion, Which is

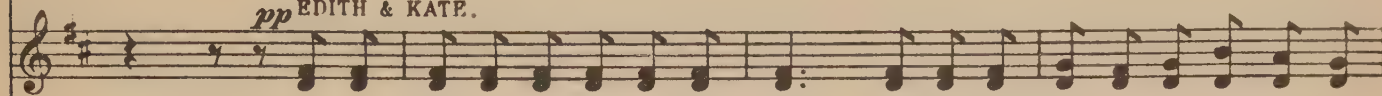
not in the same ca - te - go - ry As tell - ing a re - gu - lar ter - ri - ble

B

MABEL.

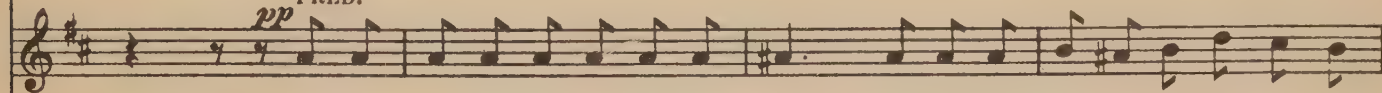
pp

He is tell-ing a ter-ri-ble sto - ry Which will tend to di-min-ish his

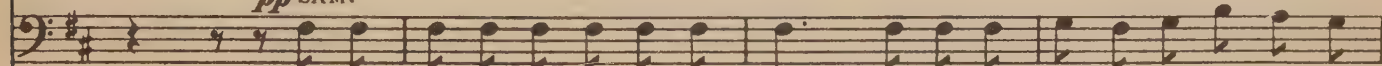
pp EDITH & KATE.

He is tell-ing a ter-ri-ble sto - ry Which will tend to di-min-ish his

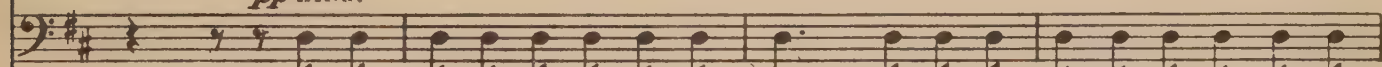
FRED.

pp

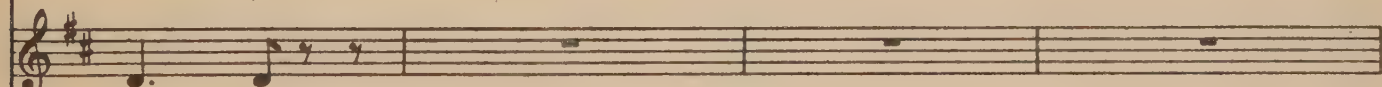
If he's tell-ing a ter-ri-ble sto - ry He shall die by a death that is

pp SAM.

If he's tell-ing a ter-ri-ble sto - ry He shall die by a death that is

pp KING.

If he's tell-ing a ter-ri-ble sto - ry He shall die by a death that is



sto - ry.

CHORUS

SOPRANOS & CONTRALTOS

pp

He is tell-ing a ter-ri-ble sto - ry Which will tend to di-min-ish his

TENORS & BASSES.

pp

If he's tell-ing a ter-ri-ble sto - ry He shall die by a death that is

B

p

M
glo - ry; Though they would have ta-ken his daugh - ters O - ver the bil - lo - wy wa -

E
&
K
glo - ry; Though they would have ta-ken his daugh - ters O - ver the bil - lo - wy wa -

F
go - ry; Yes, one of the cru - el - lest slaugh - ters That e - ver were known in these wa -

S
go - ry; Yes, one of the cru - el - lest slaugh - ters That e - ver were known in these wa -

K
go - ry; Yes, one of the cru - el - lest slaugh - ters That e - ver were known in these wa -

glo - ry; Though they would have ta-ken his daugh - ters O - ver the bil - lo - wy wa -

go - ry; Yes, one of the cru - el - lest slaugh - ters That e - ver were known in these wa -

M
-ters. It is ea - sy, in el - e - gant dic - tion, To call it an in - no - cent

E & K
-ters. It is ea - sy, in el - e - gant dic - tion, To call it an in - no - cent

F
-ters. It is ea - sy, in el - e - gant dic - tion, To call it an in - no - cent

S
-ters. It is ea - sy, in el - e - gant dic - tion, To call it an in - no - cent

K
-ters. It is ea - sy, in el - e - gant dic - tion, To call it an in - no - cent

-ters. It is ea - sy, in el - e - gant dic - tion, To call it an in - no - cent

-ters. It is ea - sy, in el - e - gant dic - tion, To call it an in - no - cent

-ters. It is ea - sy, in el - e - gant dic - tion, To call it an in - no - cent

-ters. It is ea - sy, in el - e - gant dic - tion, To call it an in - no - cent

M
fic - tion, But it comes in the same ca-te - go-ry As tell-ing a re-gu-lar ter-ri-ble

E & K
fic - tion, But it comes in the same ca-te - go-ry As tell-ing a re-gu-lar ter-ri-ble

F
fic - tion, But it comes in the same ca-te - go-ry As tell-ing a re-gu-lar ter-ri-ble

S
fic - tion, But it comes in the same ca-te - go-ry As tell-ing a re-gu-lar ter-ri-ble

K
fic - tion, But it comes in the same ca-te - go-ry As tell-ing a re-gu-lar ter-ri-ble

fic - tion, But it comes in the same ca-te - go-ry As tell-ing a re-gu-lar ter-ri-ble

fic - tion, But it comes in the same ca-te - go-ry As tell-ing a re-gu-lar ter-ri-ble

fic - tion, But it comes in the same ca-te - go-ry As tell-ing a re-gu-lar ter-ri-ble

M *ff* **C**
sto - ry. It's ea-sy, in el - e-gant dic - tion, To call it an in-no-cent fic - tion, But it

E & K *ff*
sto - ry. It's ea-sy, in el - e-gant dic - tion, To call it an in-no-cent fic - tion, But it

F *ff*
sto - ry. It's ea-sy, in el - e-gant dic - tion, To call it an in-no-cent fic - tion, But it

S *ff*
sto - ry. It's ea-sy, in el - e-gant dic - tion, To call it an in-no-cent fic - tion, But it

K *ff*
sto - ry. It's ea-sy, in el - e-gant dic - tion, To call it an in-no-cent fic - tion, But it

MAJOR-GENERAL *ff*
It's ea-sy, in el - e-gant dic - tion, To call it an in-no-cent fic - tion, But it

ff
sto - ry. It's ea-sy, in el - e-gant dic - tion, To call it an in-no-cent fic - tion, But it

ff
sto - ry. It's ea-sy, in el - e-gant dic - tion, To call it an in-no-cent fic - tion, But it

C
f

M
comes in the same ca-te - go-ry As tell-ing a re - gu - lar sto - ry.

E
&
K
comes in the same ca-te - go-ry As tell-ing a re - gu - lar sto - ry.

F
comes in the same ca-te - go-ry As tell-ing a re - gu - lar sto - ry.

S
comes in the same ca-te - go-ry As tell-ing a re - gu - lar sto - ry.

K
comes in the same ca-te - go-ry As tell-ing a re - gu - lar sto - ry.

comes in the same ca-te - go-ry As tell-ing a re - gu - lar sto - ry.

comes in the same ca-te - go-ry As tell-ing a re - gu - lar sto - ry.

comes in the same ca-te - go-ry As tell-ing a re - gu - lar sto - ry.

comes in the same ca-te - go-ry As tell-ing a re - gu - lar sto - ry.

fz *ff*

Moderato.

KING.

Al - though our dark ca - reer Some-times in - volves the crime of steal-ing, We

ra-ther think that we're Not al-to - ge-ther void of feel-ing. Al-though we live by strife, We're always

sor - ry to be - gin it: For what, we ask, is life Without a touch of Poetry in it?

CHORUS. MABEL & EDITH with Sop.
SOPRANOS. KATE with Cent.

Hail Po - e - try, thou heav'n - born maid! Thou gild - est

TENORS & FRED. with Tenor, SAM. with 1st Bass.
BASSES.

KING & MAJOR-GEN with 2nd Bass.

Hail Po - e - try, thou heav'n - born maid! Thou gild - est

ff Voices only.

een the Pi - rate's trade: Hail flow-ing fount of sen - ti -

een the Pi - rate's trade: Hail flow-ing fount of sen - ti -

- ment, All hail! all hail! Di - vine E - mol - li - ent.

- ment, All hail! all hail! Di - vine E - mol - li - ent.

E RECIT. KING.

You may go, for you're at li - ber-ty; our pi - rate rules pro -

E(Orchestra)

-tect you: And hon - o - ra - ry members of our band we do e - lect

ff

MAJOR GENERAL.

Fred - e - ric here! Oh joy! Oh rap - ture! Summon your men, and ef - fect their cap - ture!

p

MABEL

FRED.

PIRATES

Fred - e - ric, save us! Beau - ti - ful Ma - bel, I would if I could, but I am not a - ble. He's

f

tell - ing the truth, he — is not a - ble.

ff

KING.

With base de-ceipt You worked up-on our feel - ings; Re-venge is sweet, And

fla-vours all our deal - ings! With cou-rage rare. And re - so - lu - tion man - ly,

For death pre-pare, Un - hap-py Gen-'ral Stan - ley! ^G MABEL. Is he to die, un -

CHORUS OF GIRLS. MABEL. GIRLS.
- shriven, un-an-neal'd? Oh, spare him! Will no one in his cause a wea - pon wield? Oh,

POLICE. GIRLS.
spare him! Yes, we are here, though hi-ther-to con-ceal'd! Oh, rap - ture!

POLICE.

GIRLS.

So to Constab-u-lar-y, pi-rates yield! Oh, rap-ture!

cres - cen - do. ff

H *Allegro moderato.*PIRATES. *ff*

We tri-umph now, for well we trow Your—

POLICE. *ff*

You tri-umph now, for well we trow Our

H *Allegro moderato.*

f *mf*

mor-tal ca-reer's cut short; No pi-rate band will take its stand At the

mor-tal ca-reer's cut short; No pi-rate band will take its stand At the

Cen - - - - - tral Cri - mi-nal Court!

Cen - - - - - tral Cri - mi-nal Court!

Modérato.

SERGEANT.

To gain a brief ad-van-tage you've con -

-trived; But your proud tri-umph will not be long - lived.

KING.

SERGEANT.

Don't say you're or-phans, for we know that gamel On your al - legiance we've a

stron - ger claim; We charge you yield, we charge you yield in

Slower.

KING.

POLICE.

Queen Vic-to-ria's name! You do? We dol We charge you yield, in

L'istesso tempo.

KING.

Queen Vic - to - ria's name! — We yield at once, with hum-bled mien, Be -

POLICE.

- cause, with all our faults, we love our Queen! Yes, yes, with all their faults, they love their

SOPRANO.

M

RECIT.
MAJOR-GENERAL.

Yes, yes, with all their faults, they love their Queen! A - way with them, and

CONT.

Yes, yes, with all their faults, they love their Queen!

TENOR.

Yes, yes, with all our faults, we love our Queen!

POLICE.

BASS.

Queen! Yes, yes, with all our faults, we love our Queen!

M

RUTH

a tempo

place them at the bar! One mo-ment, let me tell you who they are: They

are no mem-bers of the com-mon throng, They are all no-ble-men, who have gone —

Un poco più animato

CHORUS OF GIRLS

wrong. They are all no-ble-men who have gone wrong.

MAJOR-GENERAL
Moderato

No Eng-lishman un-mov'd that state-ment hears! Be -

- cause, with all our faults, we love our House — of Peers; I pray you par-don me,

ex - Pi-rate King! Peers will be Peers, and youth will have its fling! Re - sume your ranks, and

FINALE.
Tempo di Valse.

le-gis-la-tive du-ties, And take my daughters, all of whom are beau-ties!

MABEL.

Poor wan - d'ring ones, ———— Though ye have sure - ly

strayed, Take heart of grace, Your steps re - trace, Poor

rall. a tempo

wan - d'ring ones! _____ Poor wan - d'ring ones, _____ If such poor

love as ours Can help you find true peace of mind, Why, take it

MABEL.
it is yours. Ah, ah, ah, ah, ah, Ah, ah,

EDITH & KATE.
RUTH.
Poor wan - d'ring one, Poor

p FRED.
Poor wan - d'ring one, Poor

KING.
Poor wan - d'ring one, Poor

SAMUEL.
Poor wan - d'ring one, Poor

CHORUS SOPRANOS.
p Poor wan - d'ring one, Poor wan - d'ring one,

TENORS & BASSES.
p Poor wan - d'ring one, Poor wan - d'ring one,

M
ah, ah, ah! Fair days will shine. Take heart,

E
wan - d'ring one, Fair days will shine. Take heart,

K & R
wan - d'ring one, Take heart, take heart,

F
wan - d'ring one, Take heart, take heart,

K
wan - d'ring one, Take heart, take heart,

S
wan - d'ring one, Take heart, take heart,

(Piano)
Take heart, take heart,
Take heart, take heart,

A handwritten musical score for the song "The Rose Tree". The score is written on three systems of staves. The first two systems each consist of a single treble clef staff. The third system consists of a grand staff with a treble clef on top and a bass clef on the bottom. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The melody is written in the treble clef staves, and the accompaniment is written in the grand staff. The music is in a simple, folk-like style with a clear melody and a supporting bass line. The handwriting is in dark ink on aged, slightly yellowed paper.

take — mine! Take — heart! —

take — mine! Take heart! —

f KATE & RUTH
Take a - ny heart, take ours!

f FRED
Take a - ny heart, take ours!

f KING
Take a - ny heart, take ours!

f SAMUEL
Take a - ny heart, take ours!

f CHORUS
Take a - ny heart, take ours!

Take a - ny heart, take ours!

f **p**

M
E
K & R
F
K
S

p
Take heart,

p
Take heart,


p
Take heart,

p
Take heart,

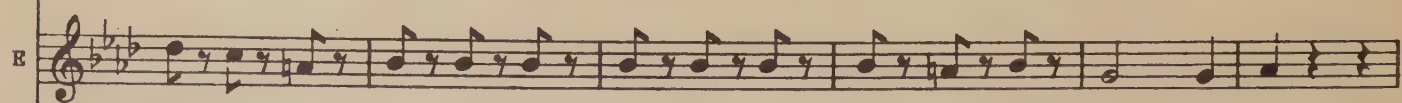
p
Take heart,

p
Take heart,


8

M  **G**


Take mine!

E  **G**

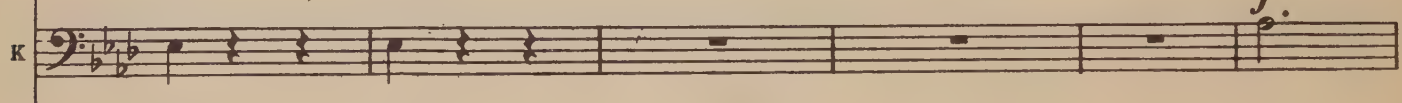
Take mine!

K & R  **f**

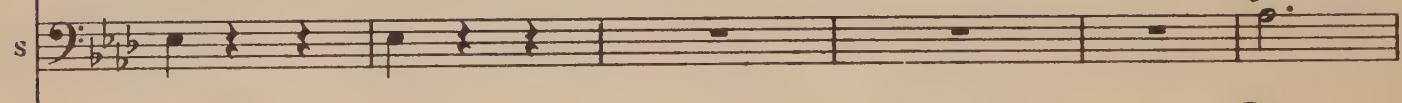
take ours! Take

F  **f**


take ours! Take

K  **f**

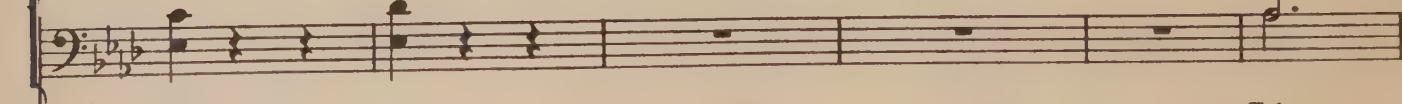
take ours! Take

S  **f**


take ours! Take

 **f**

take ours! Take

 **f**

take ours! Take

 **G**

f

MABEL, EDITH & KATE, *facet.*

EDITH

MABEL, EDITH & KATE, *tracet.* EDITH

heart, Fair days will shine, Take heart, Fair days will

heart, Fair days will shine, Take heart, Fair days will

MABEL & EDITH with SOP.
KATE with CONT.

KATE with CONT.

shine, Take _____ heart, _____

FRED. with TENOR.

shine, Take _____ heart, _____

KING & SAM. with BASS.

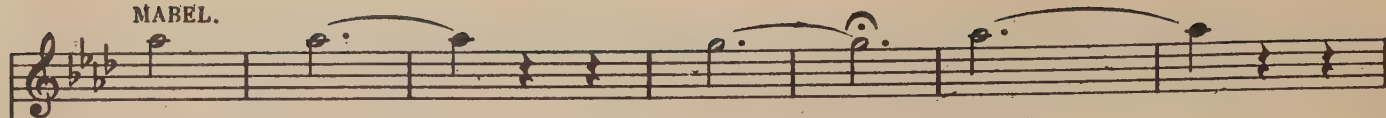
f

FRED. with TENOR.

KING & SAM. with BASS.

The image shows a page from a musical score for the song "The Rose Tree". It features a vocal melody and piano accompaniment. The music is written in 3/4 time and the key of B-flat major (two flats). The score is divided into two systems. The first system shows the vocal line with the lyrics "Take heart, ———" and the piano accompaniment. The second system shows the vocal line with the lyrics "cre - - - - - scen - - - - - do" and the piano accompaniment. The piano part consists of a simple harmonic accompaniment in the right hand and a bass line in the left hand. The vocal line is a simple melody with some grace notes and a final cadence.

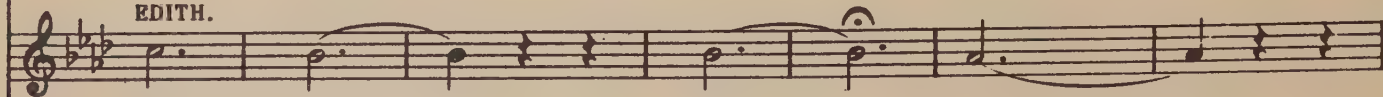
MABEL.



Take heart, _____

Take _____ ours! _____

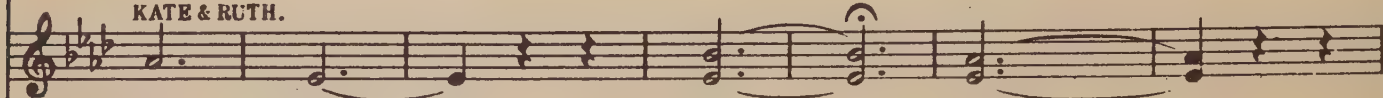
EDITH.



Take heart, _____

Take _____ ours! _____

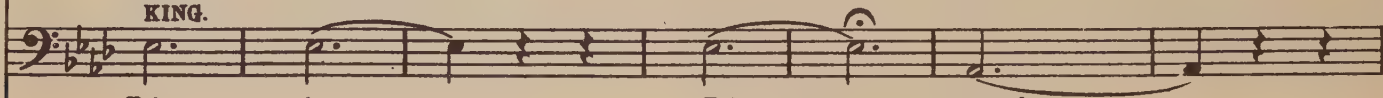
KATE & RUTH.



Take heart, _____

Take _____ ours! _____

KING.



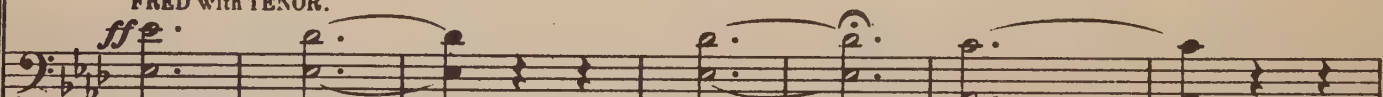
Take heart, _____

Take _____ ours! _____

Take heart, _____

Take _____ ours! _____

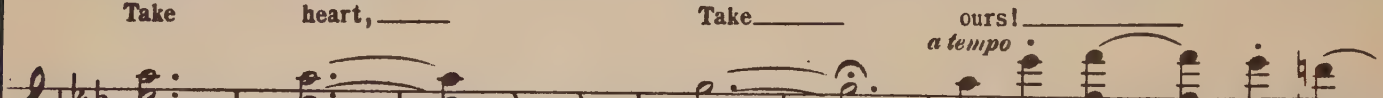
FRED with TENOR.



Take heart, _____

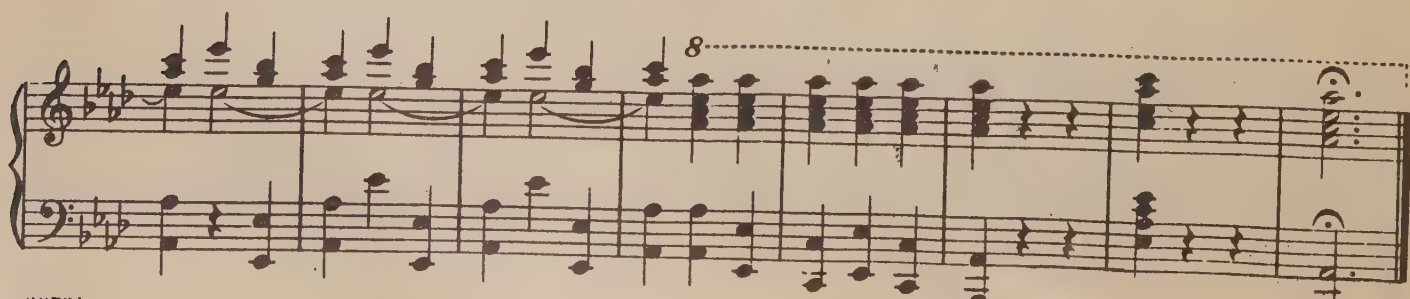
Take _____ ours! _____

SAM with BASS.



Take heart, _____

Take _____ ours! _____

*a tempo**sempre ff*

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BEHOLD THE LORD HIGH EXECUTIONER.
THREE LITTLE MAIDS FROM SCHOOL.
WILLOW, TIT-WILLOW.
"A" IS HAPPY, "B" IS NOT.
THE FLOWERS THAT BLOOM IN THE SPRING.

"PIRATES OF PENZANCE"

I AM A PIRATE KING.
CLIMBING OVER ROCKY MOUNTAINS.
WHEN FRED'RIC WAS A TINY LAD.
POOR WAND'RING, ONE.
THE POLICEMAN'S SONG.
AH, LEAVE ME NOT TO PINE ALONE.

"H.M.S. PINAFORE"

I AM THE CAPTAIN OF THE PINAFORE.
I'M CALLED LITTLE BUTTERCUP.
HE IS AN ENGLISHMAN.
SING HEY, THE MERRY MAIDEN.
THINGS ARE SELDOM WHAT THEY SEEM.
NEVER MIND THE WHY AND WHEREFORE.

"PATIENCE"

WHEN FIRST I PUT THIS UNIFORM ON.
PRITHEE, PRETTY MAIDEN.
I CANNOT TELL WHAT THIS LOVE MAY BE.
SING "HEY TO YOU, GOOD-DAY TO YOU"
SILVER'D IS THE RAVEN HAIR.
THE MAGNET AND THE CHURN.

"PRINCESS IDA"

OH, DAINTY TRIOLET.
SING HOITY-TOITY.
THE MAIDEN AND THE APE.
SUCH A DISAGREEABLE MAN.
NOTHING WHATEVER TO GRUMBLE AT.
THIS HELMET, I SUPPOSE.

"TRIAL BY JURY"

HARK, THE HOUR OF TEN IS SOUNDING.
THE JUDGE'S SONG.
NOW, JURYMEN, HEAR MY ADVICE.
OH, JOY UNBOUNDED.
OH, GENTLEMEN, LISTEN I PRAY.
COMES THE BROKEN FLOWER.

"THE GONDOLIERS"

THE GAVOTTE.
THE MERRIEST FELLOWS ARE WE.
THERE LIVED A KING.
A REGULAR ROYAL QUEEN.
NO POSSIBLE DOUBT WHATEVER.

"YEOMEN OF THE GUARD"

WHEN OUR GALLANT NORMAN FOES.
I HAVE A SONG TO SING, O!
WHEN A WOOPER GOES A-WOOING.
STRANGE ADVENTURE.
WHAT A TALE OF COCK-AND-BULL.

"IOLANTHE"

THE SENTRY'S SONG.
FINAL CHORUS. ACT I.
WELCOME TO OUR HEARTS AGAIN.
WHEN BRITAIN REALLY RULED THE WAVES.
NOTHING VENTURE, NOTHING WIN.

"RUDDIGORE"

I KNOW A YOUTH.
THE HORNPIPE.
HAPPILY COUPLED ARE WE.
THE PRETTY LITTLE FLOWER AND THE GREAT
OAK TREE.
WHEN THE NIGHT WIND HOWLS.
I ONCE WAS A VERY ABANDONED PERSON.

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WELCOME JOY, ADIEU TO SADNESS.
THE MINUET.
MY NAME IS JOHN WELLINGTON WELLS.
FOR LOVE ALONE.
SHE WILL TEND HIM.

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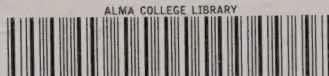
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